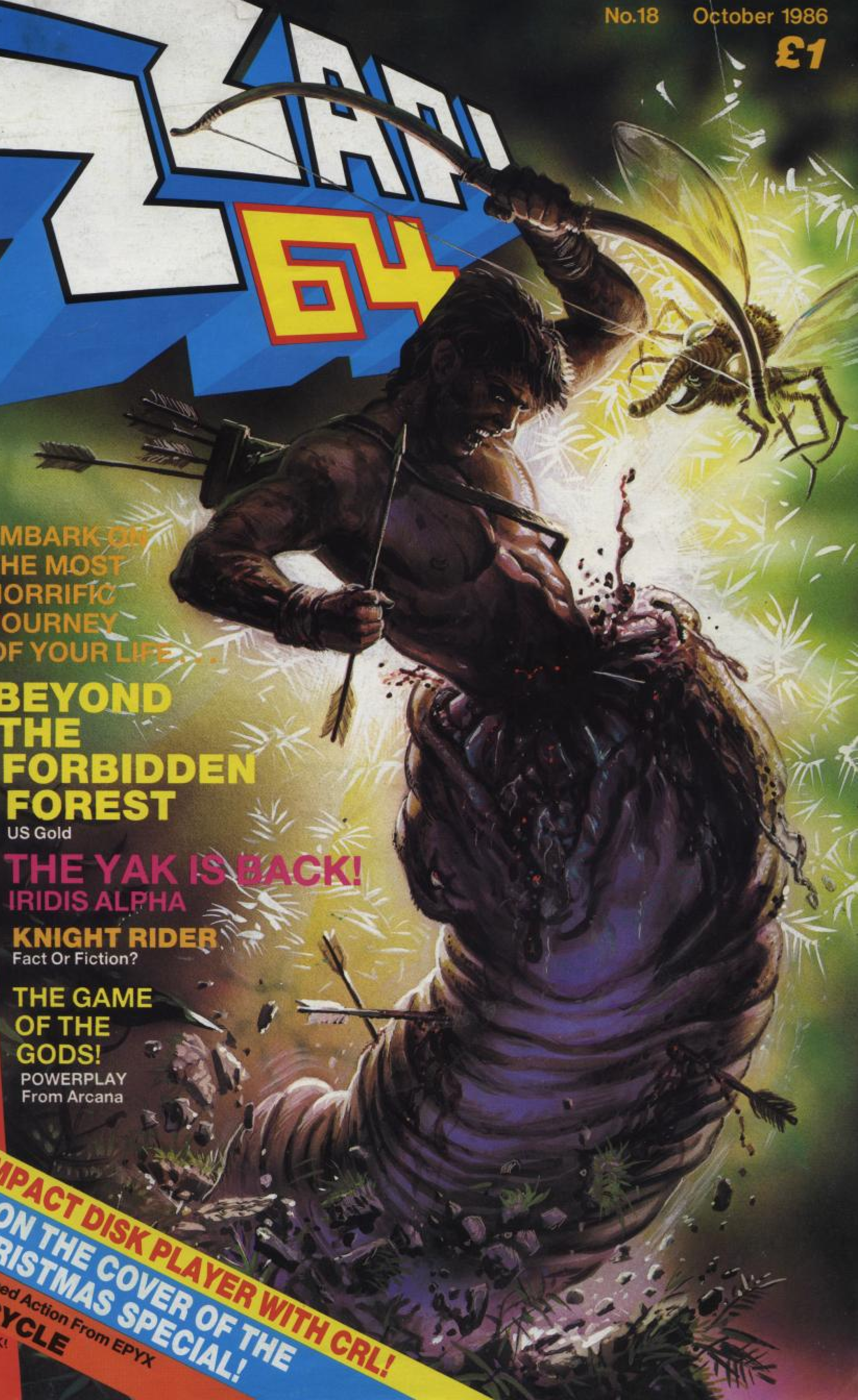
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ZZAP! 64

ISSUE 18 OCTOBER 1986

Publishers **Roger Kean, Oliver Frey, Franco Frey**
Editor **Gary Penn**
Staff Writers **Julian Rignall, Richard Eddy, Lloyd Mangram, Sean Masterson, Brigitte Van Reuben, Paul Sumner**
Sub-editor **Massimo Valducci**
Art Director **Dick Shiner**
Production Controller **David Western**
Illustrators **Oliver Frey, Ian Craig**
Production **Matthew Uffindell, Gordon Druce, Tony Lorton, Cameron Pound, Jonathan Rignall, Paul Torr**
Advertisement Manager **Roger Bennett**
Advertising Assistant **Nick Wilde**
Subscriptions **Denise Roberts**
Mail Order **Carol Kinsey**

Editorial and production:
1/2 King Street, Ludlow, Shropshire SY8 1AQ
☎ 0584 5851
Mail order and subscriptions
PO Box 10, Ludlow, Shropshire SY8 1DB
☎ 0584 5620

☎ Advertising Information & Bookings
0584 4603 or 5852

Printed in England by Carlisle Web Offset (member of the BPCC Group) Newtown Trading Estate, Carlisle, Cumbria. Colour origination by Scan Studios, Wallace Road, London N1

Distributed by COMAG, Tavistock Road, West Drayton, Middx UB7 7QE

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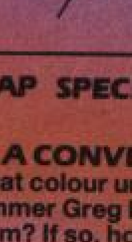
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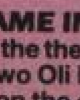
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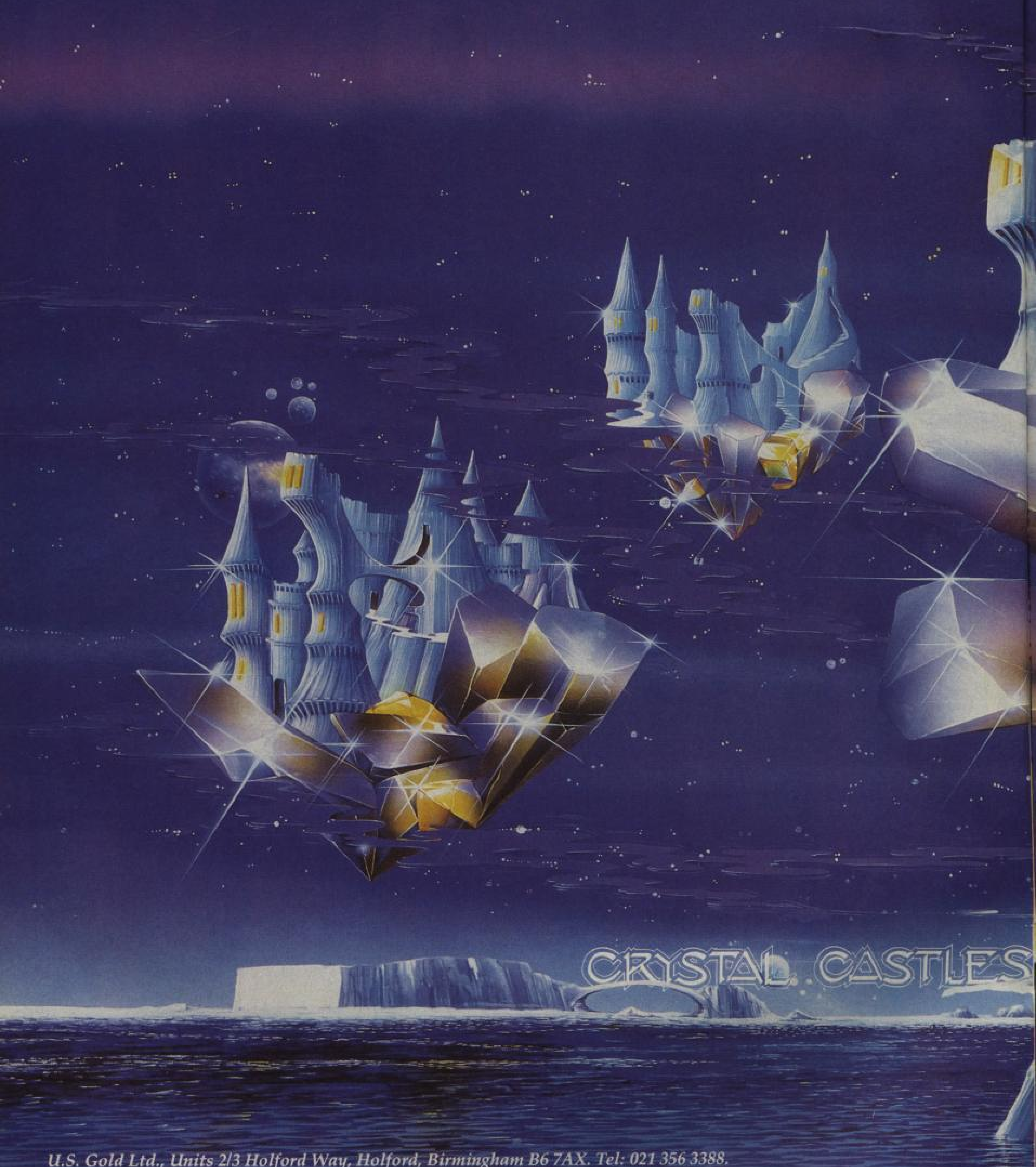


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ZZAP! ED

'Expert: computer games promote violence'
'The humble video game is rivalling video nasties for its adverse effects on children.'
THE CANBERRA TIMES, FRIDAY, JULY 18, 1986

Crazy, but true. The Media Studies Centre manager for the South Australian Education Department, **Mr Paul Gathercoal**, feels that computer games are promoting bank robberies, the killing of police officers, drug-taking and even masturbation! According to a newspiece in the Canberra Times, in which Mr Gathercoal condemns Ocean's *Frankie Goes to Hollywood* for encouraging pill-popping, the problem will worsen within in the next decade. What problem? Do computer games really induce people to commit felonies? I certainly don't believe this is the case — unless individuals such as Mr Gathercoal continue to make these perverse connections between computer games and acts of violence, then what sounds ludicrous may well become reality. In a similar vein: For many years now Mary Whitehouse has been campaigning against violence on television and pornography as a whole. And yet, when asked on a late night television chat show if she had seen examples of pornographic material to substantiate her beliefs Mrs Whitehouse admitted that she hadn't because she didn't want to see such things. How can she condemn something she hasn't seen? By means of over-the-garden-fence gossip? Admittedly, Mr Gathercoal **has** seen what he is condemning. But he is condemning a product of his own fertile imagination. Perhaps people like Mr Gathercoal are attempting to satisfy their consciences by condemning perverse fantasies akin to their own? Popping pills in *Frankie Goes to Hollywood*!? To be honest the thought had never crossed my mind, and I doubt such an idea even crossed the minds of those who bought the game.

Mr Gathercoal goes on to say that 'any kid, four or five years old, old enough to carry the money into a computer software shop, could buy *Strip Poker* and play it in the privacy of their own home, completely legally. If it were a film or a video tape, that would be an offence'. Ah, but if it were a film or video tape then it would be far more explicit and demand less imagination. Can you honestly imagine a five year old child sitting in front of his 64, playing with himself instead of his newly purchased *Strip Poker*? Can a child really be affected by an unrealistic arrangement of chunky pixels — enough to actually commit a crime? I've never heard of such an incident. I will be very surprised if such an incident does occur in the future.

'Johnny, why did you kill three policemen and rob a bank?' 'Well, your honour, I've been playing this game called *Cops 'n' Robbers*... It sounds like yet another storm in a tea-cup.

One other thing: if you fancy a free *Split Personalities* poster — an A3 version of the early *Splitting Images* advert — then send an SAE to Domark and they will gladly send you one, stocks permitting. There are only 500, so you'd better get a move on...

GARY PENN

GAMES REVIEWED

ADVERTISERS' INDEX



IT'S THE GREAT REPLACE LIDDON SHOW!

Yes, Gary Liddon upped sticks, hived off to London Town in search of fame and fortune with Thalamus.

He left a hole — a rather large sized hole in fact, being a generously proportioned lad — and I need it filled. Somewhere out there in the great wide world, there has to be another (not necessarily a Liddon look-a-sound-a-like) who feels capable of stepping into his breeches.

But hold your horses for a moment. I know it sounds easy to be a Liddon replacement, but first you should be aware of the responsibilities. This is no 9-5 job with morning and afternoon tea breaks (despite appearances). Successful applicants will cope with reviewing loads of games, absorbing them to their fullest, writing them up, providing thoughtful criticism and generally putting them through the system. That's the start. There's also a lot of phoning involved, being personable with the software trade generally, some travelling and interviewing and plenty of thinking. A lot of alternative writing goes into a magazine every month, so applicants must have a sound ability to think on their feet, work under often hard time pressure and be able to write quickly in coherent, correct English.

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THE MONTHLY SOFTWARE STAR FOR YOUR US GOLD CALENDAR

US GOLD ZZAP 64

ZZAP! Rrap

So, ZZAPPERS, after my moans about the summer letter season, a flooded mailbag of much stronger fare. Everyone seems to have taken that my complaint meant i wanted more moans to dig my sharp little teeth into. But that's not what I meant at all! Ah me, oh my. Still, there are a few writers here who are not moaning! But how much better it is to have some good letters with real sensible points to be made. Off we go, then, with the fist being the Letter of the Month. Don't forget, the best letter each month in ZZAP! Rrap, gets £20 worth of software of the writer's choice.

A MATTER OF TRIVIA?

LETTER OF THE MONTH

Dear Lloyd,
I read with some interest in your issue number 14 of Mr Jacobson's comments on the editorial style of CRASH and ZZAP! — and a pretty rabid character he sounds, too! So he feels that the magazines are guilty of 'trivialisation' — on any level this may be so, but I don't see that this is a term that has to be looked on as an insult (although I'm sure Mr Jacobson meant it that way). It's an old argument of course — computers are marvellous machines that are wasted on many people who just use them to shoot at blobs on TV screens. I'm sure anyone interested in the subject has heard this one a million times over. The traditional computer vocabulary lends itself to the attacks of the 'serious computer user', ie game, adventure, arcade and so on. I have even read eloquent articles attempting to justify game playing as a therapeutic tool, the rehabilitation of the physically handicapped eye/hand coordination for instance, but in essence ZZAP! is trivial as are most computer programs released today when compared to the big issues of life — so is fashion, so is Coca Cola, so is advertising, so is Mr Jacobson's magazine.

Triviality is a means of escape, this is it's attraction — it's entertainment, it's FUN. Justification is impossible and irrelevant. There are many of us 'game' players who have to deal with the big issues and need the release of the trivial. If Mr J is right in his inference that the 'audience for simple-minded pap' are simple minded themselves then that is up to him. He must have other ways of 'getting his jollies' — perhaps snuggling up to his bank balance. I enjoy ZZAP! and I enjoy computer games, and I enjoyed Mr J's quotes. Perhaps he's just as trivial as the rest of us after all — keep up the good work ZZAP!
Will Blake, Salisbury, Wilts

Great letter, Will, one of the most deserving of being Letter of the Month for an age in my opinion, and not because you are supporting the values of ZZAP! against those of Mr Jacobson and CCI, because you aren't entirely doing that at all. No, I think the views here are based on sound common sense, decency and an understanding that most comments based on an attempt to call something 'trivial' tend to miss the point altogether. Your £20 worth of software should be in the post as soon as you let Aggie know the choice.
LM

EGO THROTTLING

Mangy (mind if I call you Mangy?),
I am not one of those sycophantic little fawning prawns whose letters you generally publish. I will indulge in no ego-massaging (on the contrary, I may even partake in a little ego-throttling). Have I made my position clear? Good, then we can all observe a little honesty for a change.

Firstly I'd just like to clear up a small point concerning Sean Masterson. Is he really a toad in disguise? Or was Oliver Frey just having a bad day when he sketched him? Just wondered — anyway, on to more important things . . .

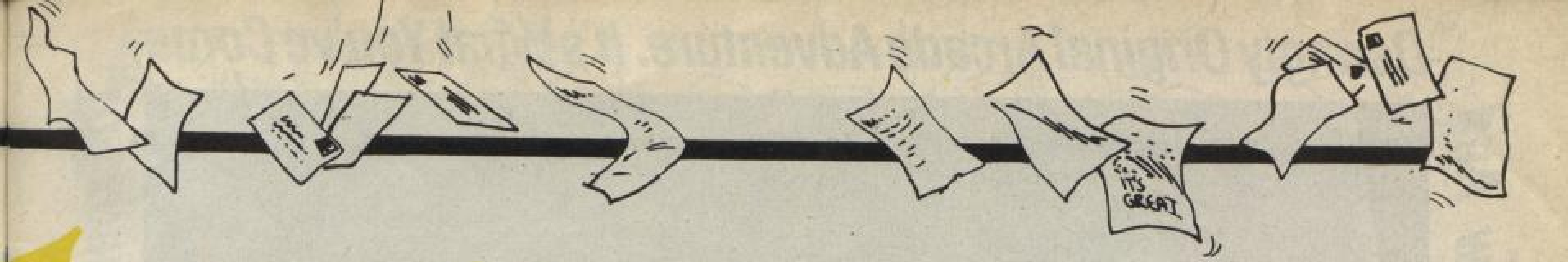
I would like to express my distaste concerning the way in which ZZAP! has increasingly, over the past few months, attempted to elevate those talentless, unremarkable non-people — commonly known as the reviewers — into some sort of pseudo, sub-celebrities. It's embarrassing. ZZAP! was once a useful guide for choosing software. Now its just becoming (perhaps partly due to there being such a pathetically small amount of decent software available, but that's another story) a medium for advertising (and boring everybody senseless in the process) the 'zany', pouting, 'antics' of the magazine staff. It's a ridiculous situation.

Let me assure you that I no sooner want to hear about the perverted 'sexploits' of that slavering, hideously debauched, Gary Penn, than I wish to be informed of the infantile 'japes' of the delicate, nubile young Juliet Prignall. And as for the futile attempts of grafting personalities onto the other reviewers — well! I just despair. So as a message to those concerned, may I suggest that you kindly abstain from this tedious 'funny business' as you are just making fools of yourselves. And if you must 'indulge' then kindly keep it private, as we just don't want to know. Thank you.

Now! Something else has been unnerving me of late, and that, my friends, is the disturbing conspiracy which seems to exist between ZZAP! and a couple of the larger software companies. Now don't say it doesn't exist you naughty fellows, because it does! (No matter how tenuously). I mean it's not even as if you are the worst offenders. However, this foul practice, as manifested in ZZAP! by way of several bottom-slurping reviews, must cease. And if it doesn't, then I shall write to my MP. And after I have written to my MP, I shall take a bus to Ludlow and exercise a little friendly terrorism on the Newsfield offices, ie: I shall blow them up. And then you'll all be out of a job. And that will put a stop to the 'oh-so-gay n' wacky' antics, won't it?

Well, there you have it. A couple of exposed scandals. What more do you want? I have said my piece and now I'm bored. So! be off with you, foul plebeian; else I shall withdraw my subscription.
Mark Roberts, Ealing, London

*Ah, **that** Mark Roberts . . .*
Which software companies did you have in mind, and in what manner have you decided we're in cahoots with them. Please advise. As to blowing up the Newsfield offices, half of them have moved to another building so bring plenty of plastic with you.
LM



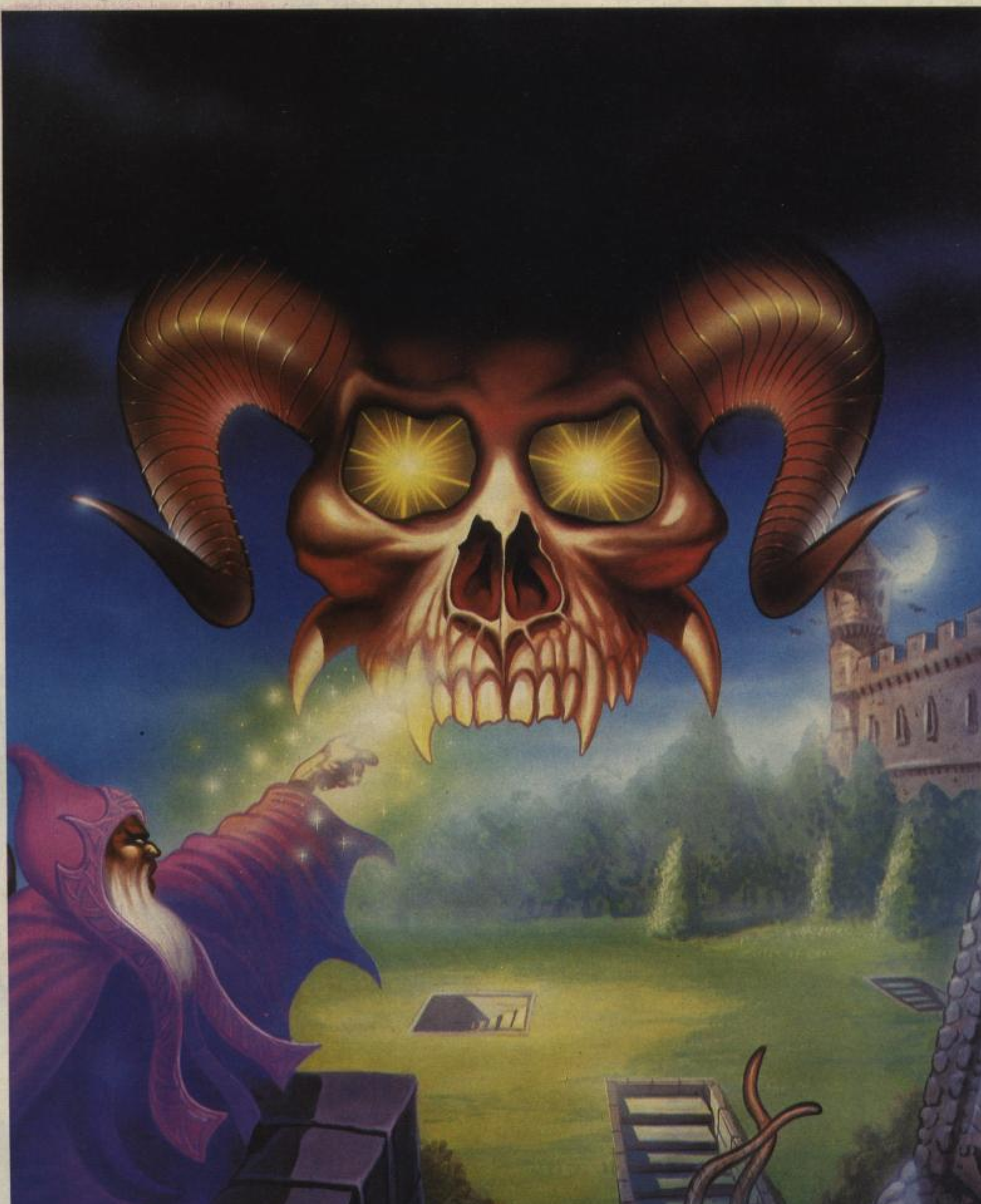
SOME HUMDINGERS

Dear Lloyd,
I couldn't agree with you more about the decline in quality of the letters pages (about the most exciting items in last month's Rrap (Ish 16) were the words SIMPLE MINDS in large letters (a very good pop group to which I am particularly partial (intellectual phrase!) and the mini-pic of La Hirsch). Gone are the witty, satirical and poignant works of yesteryear (sigh); so with you pleading for a 'real humdinger' (whatever that may be) I resolved to come to the rescue and put cliche to cliche. Anyway, to the point, here are a few (hopefully interesting and humdinging) questions:
1) Will the ZZAP! team be coming up to the Northern Commodore Show?
2) Will people ever stop rattling on about LCPs?
3) Why do subscribers receive their ZZAP!s later than everyone else? (Usually 2 or 3 days after the release date)
4) Will you be catering for the 128? (This question being prompted by the *Kik Start II* review.) If so I fear you will lose many readers and only gain a few. Remember it is ZZAP! 64.
5) The Musicians' Ball was brilliant! Uncensored, interesting, unclean gossip — good stuff.
6) Am I fiflipping behind or was there something fifrightfully wrong with the Scorelord last month?
7) How about a personal interview with each member of the ZZAP! team (SM, JR, PS, and GP)? So we know more than JR lives on Pot Noodles and GP is a transvestite and everyone has a spiky hairdo.
8) What happened to the second half of the ZZAP! survey results?
9) If you can print a letter about hippos you can print this, can't you?
Adrian Lowery, Clayton-le-Woods, Lancs

HUMMM-ding. Okay then, answers (as such) in order of question:
1) No, Have a heart! Sadly it's only a day or two after the PCW Show at Olympia, which is five very long days and terribly exhausting. But Gary Penn tells me he might pop up for a look round
2) Depends whether or not you're into LCPs, I guess, if you are, then probably not.
3) You shouldn't. ZZAP! switched printers recently. Now the subscriptions copies go straight from the bindery to the plastic sealing and labelling line and into a Carlisle Post Office van direct. You ought to get your copy even before the editorial dept see one. I hope this is now becoming the case, although occasionally there are some slip ups. If you are receiving it late, it is worth ringing the subs number and complaining. 4) 'Hmm', says GP, 'I doubt it'.
5) You obviously disagree with the earlier two letters then . . .
6) !?
7) An idea under consideration and a possibility — maybe sometime around Xmas. However, will we run the risk of being accused of self-indulgence, ego-boosting and other un-journalistic horrors???
8) Good question! Poor answer — they got forgotten? Perhaps I'd better tell someone to dig em out.
9) No — so there.
LM

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ZZAP! RRAP

WRONG ATTITUDE

Dear Lloyd Mangram,
I find myself writing to you again concerning the quality of your magazine. I don't like having to complain yet I don't feel you are going to change without some prompting. My gripes are to do with your general attitude. Issue 16 (August) is a prime example of this: the *Green Beret* review, Gary Liddon's comments on the game *Nexus* (or should I say the box), or Rignall on *Samantha Fox Strip Poker*. Now I'm all for a bit of humour but surely these are going way over the top.

The attitude of CRASH is just about right, but some things in ZZAP! are getting silly. Personally I don't find Shadowspiel of any interest whatsoever. It has a much greater potential for giving previews of games and the like yet it fails to meet it.

'The Musicians' Ball' contained a great deal of annoying comments, and was particularly boring and above all quite rude and offensive. Perhaps I shouldn't be trying to blame it all on you, soon it will be silly season for journalists, few games are coming out at the moment for you to review so you are having to fill the space up with other articles and you are all finding it difficult to work together in CRASH/ZZAP! towers.

You had just managed to wrangle me back last time I complained despite the meaningless criticism (which John Trott argued against as well). Hopefully you can do it again and this time stick to the straight and narrow. My message to you all is COOL IT!

Ashley Hynds, Edgbaston, Birmingham

Hello again Ashley! I must say that I don't find much wrong with the Green Beret *review although (and this is a personal rather than editorial view) I tend to agree over* Nexus. *Nevertheless, after all the build up there was a deal of angst over* Nexus *which is certainly communicated in the comments made by all the reviewers, similarly with* Sam Fox Strip Poker. *As for Shadowspiel, it takes up little space really and by its nature is useful on some occasions and less so on others. You either like it or hate it. I don't think the things you refer to have anything to do with a silly season, and in fact software this summer seems to be flowing rather better than last year if anything. The next writer also has something to say about 'The Musicians' Ball'. Stick with us Ashley, we can't be all good, but surely we're not all bad either!*
LM

A DULL BALL

Dear Lloyd,
I've had two of my letters printed so far and both have been in praise of an excellent games magazine. But this time I'm afraid I have a moan.

I am talking about 'The Musicians' Ball' featured in the August issue. I am sure that other readers will agree with me that the occasional swearword to liven up the magazine is acceptable and often amusing, but the language used in the said article above was, in my opinion, quite unacceptable for a magazine aimed at the 12 year-old school person upwards. I found 'The Ball' very dull to read and the juvenility of the writer only goes to prove the gradual downhill slide of the magazine since Christmas.

I really am very surprised that the Editor let the article through and if this is a taste of more to come then I think I'll change to CU or C&VG. Come on ZZAP! buck your ideas up.

RJ Downer, Rayleigh, Essex

I'm sorry you found it a 'dull read', but you can't blame 'the writer' for either it's 'dullness' or the content, for it is actually and quite clearly a transcript of a round table chat which was recorded. As you can immediately tell, the original two hours was cut down to a concise fifteen minutes or so maximum. If the content was dull then perhaps that's because you find the people involved dull — definitely your choice. As to the swear words, I would consider them unnecessary, even offensive, if they were in a descriptive article, but they are the very words used by the poeple talking and impart much of the flavour of the conversation held. Whether any of us thinks this is good, bad or offensive doesn't alter the fact that that's the way it went. Incidentally, the expletives were very heavily censored in a lot of cases — something which many activists would in itself consider offensive. Finally, the average of ZZAP! readers is far higher than 12, actually between 17 and 18 believe it or not, although clearly there are many 12-14 year-old readers too.

I'm not sure whether what I've just said is an answer, but at least it might help air the topic a bit. Anyone else with strong feelings about 'The Musicians' Ball'?
LM

A CONSTRUCTIVE MOAN

Dear ZZAP!,
This letter contains some criticism. I would first like to make it clear however that I have been an ardent ZZAP! fan since issue one, and expect to remain one for the foreseeable future. ZZAP! is my second favourite computer magazine, after CRASH, and it is because I like it so much that I feel the need to write in and complain. So I hope you'll print my letter.

I found issue 16 (the one with the macho cover — based on you, Lloyd?) disappointing. The section which has deteriorated most is ZZAP! Rrap. Newsfield Publications have always had the best letters pages around, but some of these issues weren't worth the space, and you were right in not awarding a Letter Of The Month Prize. The worst were the letters such as 'your review of *V* is absolute crap'; 'the graphics (in *Thrust*) are really crap' etc. If readers want to disagree with a review, the only effective way to do so is with concise arguments. Furthermore that sort of letter is rather pointless since, as Lloyd so wisely pointed out, 'It's a matter of taste I suppose'.

Talking of the word 'crap', was it really necessary for JR to use it in his review of *Sam Fox Strip Poker*? (Or the adjective to be precise). I'm not offended by it but it's bad English.

I find the Shadowspiel column a bit infantile. Some of it is great: funny and sometimes quite revealing (like the Beyond and Barry Leitch stories). But other parts are so childish they're boring. If it's supposed to look 'alternative', I'm afraid it doesn't work.

The same infantile humour is tending to spoil the magazine as a whole slightly. I'm not particularly boring or humourless (honest) but you can carry a joke too far. The current one is the annoying 'Girly Penn' references. A reasonably amusing story to start with which has degenerated into offensive sexism. You see you're using 'girly' and accusations of femininity as an insult, which implies females are worse than males. A joke's a joke, but please, that's enough.

In a similar vein, articles like 'The Musicians' Ball' are good one offs (I found it extremely enjoyable) but please don't adopt that style for all your interviews. It would become tedious.

By the way, will you be acting upon the survey results? You see despite my criticism, if the majority of readers love Shadowspiel or whatever, those articles being in the magazine doesn't bother me (aren't I generous?). But as people dislike Compunet and hardware features, will you keep them?

I'm not going to describe all the things I like about ZZAP!, as sycophancy is boring for readers. Just one point of praise I will mention, because it leads on to another small criticism. The review presentation is very attractive, I particularly like the ratings boxes. But isn't it time to update the ZZAP! logo at the top of the pages? The black and white drawing spoils the look of the colour spreads. Why not take the CRASH lead, with their recent new look for CRASH Smashes?

Voila my criticism. Now then, Lloyd and fellow readers, is it valid?

Peter Steed, Weybridge, Surrey

Another sensible letter with some good points. I won't say any more about Rrap, other than I disagree with referring to 'crap' as bad English. True it is considered a vulgar use, but the word is very sound Anglo-Saxon, as are many expletives now considered 'rude' by the cultivated use of Latin and then French in our language. I'm not advocating its use, but it does have a pedigree.

Shadowspiel (another personal view here) has worked very well when it's good and poorly when it's bad. That's obvious maybe, but it is the type of column that is very subject to fluctuations. In connection; the survey showed Compunet very low, true, but the column had only had one month to run before the survey went out, so we believed the results to be inaccurate and wanted to wait for another survey to see how it fared. You see, it's popularity via Compunet (something you would not know unless you're on the Net) seems undoubted — how many readers that tots up to is another matter. Same goes for Shadowspiel — next survey soon.

Both CRASH and AMTIX! have undergone some recent spring cleaning, and I guess ZZAP! will have its turn soon.
LM

ZZAP! RRAP

I'M UNCONFUSED

Dear Lloyd,
Flicking through my issues of ZZAP! and CRASH I have found several arguments I now feel unable to restrain myself on:
1) The letter from J Trott (ZZAP! 14 (June)) saying that paddles and analogue joysticks are virtually impossible to find, and, if you do you have to pay £14 for them. He probably doesn't realise that, although it may hold true for the latter, that a company called **A & S Distribution** supply paddles (Atari ones) in pairs for £6.99 (I know because I work there).
2) Previews and Reviews. I have never been confused by the two, they are totally different from each other (for a start there aren't any ratings) and as for the timing of the reviews, it is hardly your fault getting a game 3 months late. It is the companies' fault, and not the distributors' fault either. In the case of *Friday the Thirteenth*, it's not surprising Domark gave it out to you late as they must have surely known it would be heavily criticised.
3) Lucasfilm games: These are all excellent and I was glad to see the interview on it as it enabled me to broaden my knowledge of how the games originally started (really, this part is a matter of personal opinion, the same goes for LCP).
4) Ms Van Reuben: This poor woman has already suffered enough at the hands of Rrapers so leave her alone! The CNET pages are interesting (although sometimes repetitive) to read.
Now comes the bit about CRASH. Some readers may not know of the arguments which raged across the pages of Forum for 3 months about the *Friday the Thirteenth* cover (surely you must have seen it)? Now then, I don't know what you think Lloyd but if these godly parents had seen last month's ZZAP! and read 'The Musicians' Ball' they would have been horrified — shock! horror! a *FTT* type cover, except with green hat on it (and blood on his face), and as for the language in TMB . . . well, I counted 15 swear words, with the word 'pissed' used most frequently. In my opinion they are being utterly pathetic by cancelling orders as their children will pick up the language soon enough anyhow. To tell you the truth I am really looking forward to this month's (September) Rrap to see if any angry parents complain.
Also, how can you say *International Karate* is the best (which it is) thump 'em up and only give it a measly 91% hmm? Everything else . . . Brilliant sums your mag up quite nicely.
Mr Purnell, Witham, Essex

Last first, Gary says, 'Ah, but as time passes so the games age. And if Exploding Fist *was reviewed now it wouldn't do as well as IK. Quite straightforward when you think about it.'*
The argument that young people will pick up the swear words anyway isn't, of course, a defence for using them in a publication. However, as I've already said, I think it's only fair to quote people in a realistic context, otherwise we would be guilty of giving a false impression. Thank you for all your other well stated points.
LM

MORE MOANS AND GROANS

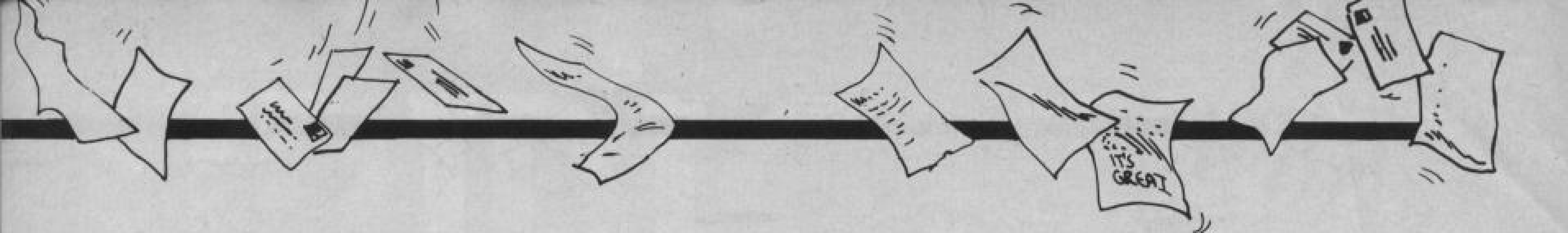
Dear Lloyd,
It's surprising the difference one year can make. This time last year, this letter would have been full of praise. Now, I'm afraid it's moans and groans.
Your magazine HAS gone downhill. I accept that all magazines can't keep up the quality of the first few issues, as all the eggs are put in one basket to attract long-term readership. But the frightening thing is, the speed at which it has happened.
Firstly, I know it's been said before, but the number of review pages compared to others, is at a disgusting level. Considering that arcade reviews (according to the recent questionnaire) are the second most popular section in ZZAP!, why (on average) is only 18% given to reviews? But according to Matthew Morris (issue 16) although most people do buy ZZAP! primarily as a review magazine, the majority should be made to put up with non-reviews, just so a small (a very small) number will be satisfied. I don't think he understands that the word primarily means: 'in order of rank or importance' not '100% devoted to this subject'. He also said in his letter, 'So what if an enormous amount of space had been given to Lucasfilm games?' I'll tell you what's wrong: this is called favouritism, and as a 'review' magazine ZZAP! has a duty to be fair to any company, regardless of the size, and give the same amount of time and space to all firms and games. It is interesting to note that ZZAP! did not bother to say anything about this when the letter was printed, after denying being bias several months ago.
Back to the questionnaire, was it really worth doing it, as nothing seems to have been done about it. For instance: Compunmet and Shadowspiel were both at the bottom in the popularity table but what has been done about it? It's obvious that we, your readers, are not in favour of these things, but perhaps they are your favourites and so stay. Indeed your comments seem to support this.
As reviews are (probably) the





MAY I PRESENT

Dear ZZAP! 64,
Greetings, O exalted ones. I much enjoy your mag, and whilst browsing through issue 14 I saw some rather funny pictures of Jaz and Gaz (Penn) (page 13) by Lee Cottrell. This struck me as being a great idea, so, I decided to have a bash myself . . .
Allan Binns, Codsall, Wolverhampton



most important thing, perhaps you could explain your objective. To me the objective is to say how good the game is, and how playable and enjoyable it is. But recently you have started to give a lot of space to the background story, is this really necessary? With most games, it is a complete waste of space and totally boring to read. For instance on the review of *Tau Ceti*, almost half the written review was devoted to a history lesson of the scenario. There is no use explaining the good and bad points. Something, which is the whole point of reviews.

The worst thing about the decline, is that it appears not just to be in odd areas, but is totally widespread. Even old favourites such as News Flash and ZZAP! Challenge have decreased in quality, and as for ZZAP! Crap, sorry Rrap, it is now just full of letters about Hippos, missing LCPs and really interesting letters, explaining how a page is missing, or you've spelt a word wrong. Maybe I should have started this letter, 'When I received my ZZAP! today, Horror! There was a crease in the front cover . . .' I'm not surprised Lloyd didn't give away £20 software in issue 16. I wouldn't have bothered printing half those letters. Where are all the letters which start slagging-off matches between readers and ZZAP!?

Finally, you should also watch what you're saying. Anyone who turned to page 99 last issue (16) would think that they had picked up the wrong magazine. I know that *Samantha Fox Strip Poker* is in itself a suggestive game, but although the words 'If you do want mammaries to stir the loins . . .' do not offend me, they might offend someone else. You can just imagine an eight year old saying to his/her mum, 'What does stir your loins mean?' By the way, how does Julian Rignall know that 'The real thing's cheaper and ultimately more interesting'?

I'm sorry that my letter's full of complaints after a long period of ZZAP! being the best magazine around. But if you go much lower, you will join the increasing number of computers magazines who are having to join together to survive. Imagine it: Zommodore Zuser! I would hate you to disappear altogether, and hope you can improve the present situation.

Duncan Hale, East Barnet, Herts

Wow! (Takes a deep breath). Another good letter, although I think a touch unfair here and there (but then I would, I'm unbiased). I don;t think ZZAP! has gone downhill — sideways perhaps — however: Only 18% to reviews? I'm looking at issue 17 now — 27 pages to arcade games reviews, 7 pages to tips (mostly arcade), a one-page preview on Martech's next game, 3 pages previewing US Gold's next batch of releases, 2 pages concluding the Minter diary, and 3 pages on joystick tests. All devoted to arcade games — a total of 63 pages in all. From an issue of 124 pages, that's over 50%. 28 games in all were reviewed including 5 adventure game review pages. On top of that, there was a 3-page Master Blaster (largely arcade) quiz.

*As I've said before, from issue to issue it's a matter of when and how the software arrives as to when and how it gets reviewed. Being **very** topical, we're stuck with other people's efficiency and schedules.*

It's arguable whether the game scenarios are valuable or not, but they are a part of a review just as much as the plot of a movie is to a film review and they help liven up what would otherwise start to be boring. I won't comment of things like News Flash and the Challenge, the latter is probably more down to personal taste than anything, and of course I agree with you about the letters because I moaned in the first place — but just look what's happened — loads of strong (moaning?) letters! Much better!

Sam Fox — ? I think it would be almost hysterically hypocritical to discuss or review a computer game based on a famous sex symbol taking part in an erotic situation like a strip poker game without making some appropriate comments! Better, perhaps, to argue that the game was totally unsuitable for eight year-olds in the first place. An in answer to your last question, Julian isn't eight, he isn't even twelve, he's a bit older than that, and probably (almost certainly) has first-hand experience. I'm only guessing now, of course . . .
LM

AMIGA CRAZY

Dear Lloyd,
I write to you as a very worried and angry Commodore 64 owner. Gasp! Shock!! Horror!!! How can this moron with the best micro available, be worried and angry I hear you ask. Well the answer's quite simple. Firstly I'm worried that a certain company, after crushing all opposition and dominating the home computer market is now 'going down the tubes'. Secondly that company isn't doing a damn thing to get itself out of trouble, which makes me extremely angry. Think about it for a minute. What have the big-wigs at Commodore (the certain company) done to stop the slide?

Oh WOW! they brought out a 'wonder machine', the Amiga and everyone was dazed by it's brilliant graphics and sound and pronounced it a world beater, until they found out that the bungling bosses at Commodore had slapped a £1000 plus (ex-VAT) price tag on it, which no one could afford.

The Commodore 128 was unveiled which was compatible with 64 software and had better BASIC (well it couldn't have been worse), and what did the idiots do? They gave it a £250 price tag while the Spectrum 128 was selling for £179. Bravo! Commodore.

They put the 64 into a compendium (not before time) and have now decided to put it in a 128 case, but still the price is £199.99.

Score: Commodore — 0. Rest of Computer Industry — 3. Commodore have failed to do the obvious: reduce their prices. Tramiel, their ex-boss did it at Atari, and they are now making a profit and their ST is outselling the Amiga.

If Commodore had reduced the 64 price to, say, that of the Spectrum a few years ago it would have been the 64 that took Britain by storm. But no, they had to be greedy and charge as much as they could. The management of Commodore have sat on their behinds collecting their substantial salaries while people have lost their jobs and confidence in the company which is now non-existent. Most Commodore users feel the company just doesn't care what happens to them and their machines, and they're probably right. If only I had the money I would soon sort that company out and I'd make sure the management were ordinary Commodore owners, because we know far more about the computer industry.

Hopefully someone from Commodore will read this, which is unlikely as they seem to have abandoned Britain.

Mark Devlin, Barassie, Troon, Ayrshire

Strong stuff, Mark, and I must say, looking back at the last few months, what you say seems well justified as far as the consumer in the street goes. Part of the trouble, I feel, is that you are dealing with a company that is basically American (and worldwide), and although Britain may be seen as a very valuable market (being mad keen computer owners), it's obviously a small drop in the jewelled ocean as far as Commodore Business Machines are concerned (and don't forget the 'Business' appelation). The way a corporation of such size sees itself and what it produces, changes as the years go by, not always for the best, and in this case patently for the worst as far as the people who supported its products are concerned. I hope someone with some sense and foresight will take charge before much longer.
LM

ANSWERS PLEASE!

Dear Lloyd,
Crawl, Crawl, Crawl . . . Now that's over with, I'll get on with the letter.

Why does everybody have to keep on about the decline of ZZAP!?

In my opinion, it hasn't changed that drastically at all — apart from Tips, which is much better. I also have a few questions to ask:

1) What will happen to Terminal Man now it has finished, as it is fantastic?
2) Will it go back to CRASH, which is where it was in the first place?
3) When is the *Electrosound* Compiler Module coming out, as I was hoping to use it for your music system competition, but as it is the 23rd now and the closing date was the 10th I'm a mite miffed to say the least, as I dearly want a Music System.
4) I don't see why you call Rob 'mind your language, don't I get everywhere' Hubbard's new scratchy music 'annoying', as I think it's cool and much better than stuff like *Monty* and *Crazy Comets*, but *Thing on a Spring* is still his best.
5) Why do people always slag — sorry, criticise *Ballblazer*, as I and at least two of my friends think it's the best thing since the invention of the ZX81 door wedge.
6) Do you know if you access set 2 of Forest's Rambo — the music system — and press 'C' then you get a short ditty not in the game.
7) Do the *Crazy Comets* pokes from the June and July issues really work as when I type in the system code it always locks up. My *Crazy Comets* is an original and not a copy.
8) How do you reset *International Karate* as when I try, it just displays 'READY' and RETURN is disabled? Again, this is an original and not a copy.
9) Will *Marble Madness, Trojan, Gauntlet* and *Hang On* be available for the Commodore, and if so, when?
10) On the subject of software piracy, how can companies like Melbourne House, who charge £15 for games, say they are losing out? For one, I would not pay out £15 for *Lord of the Rings* (although I did pay it for *Electrosound*, which is excellent), but if someone offered me a copy I would take it. So how can Melbourne House claim they are losing out if I wouldn't pay it in the first place? Software Houses take note.

Well I have to go now as *Floyd the Droid* has nearly loaded.
Leighton Williams, Resolven, W Glamorgan

Answers on a postcard please, to:

Alright then, in order of appearance:
1) Terminal Man II? Yes, it's a possibility, but Oliver Frey has so much to do that the planned second series just hasn't materialised yet. He keeps saying it will, but when is an other matter.
2) If it does, it'll be in ZZAP! as well at the same time as in CRASH no doubt.
3) The Module will be on the Orpheus stand at the PCW show.
6) Yes.
7) Yes.
8) Take a look at this months tips
9) Marble Madness, Trojan — see NEWSFLASH. Gauntlet — see last month's AMERICAN GOLD RUSH feature. Hang On — see the review of Super Cycle.
10) Dunno.
LM

ON THALAMUS

Dear Lloyd,
I was pleased to hear that you are founding a new software house, namely Thalamus. I would like to take this opportunity to ask you to use your expert judgement and experience of computer games software when releasing games under the Thalamus label. Don't release anything not up to Sizzler standard. It would be a good idea to get your reviewers to put the games from Thalamus to the test.

Also try to keep the price of the games down. I don't know whether or not Thalamus is to release budget games — if not then a price of £6.50 would be fine. Try to avoid the infamous £9.95 price tags and unless you want to price yourself out of existence, don't go over £10 at any rate.

At the moment you are possibly thinking of not reviewing Thalamus games. I for one, and many others I'm sure, will not think you're biased if you give them good ratings.

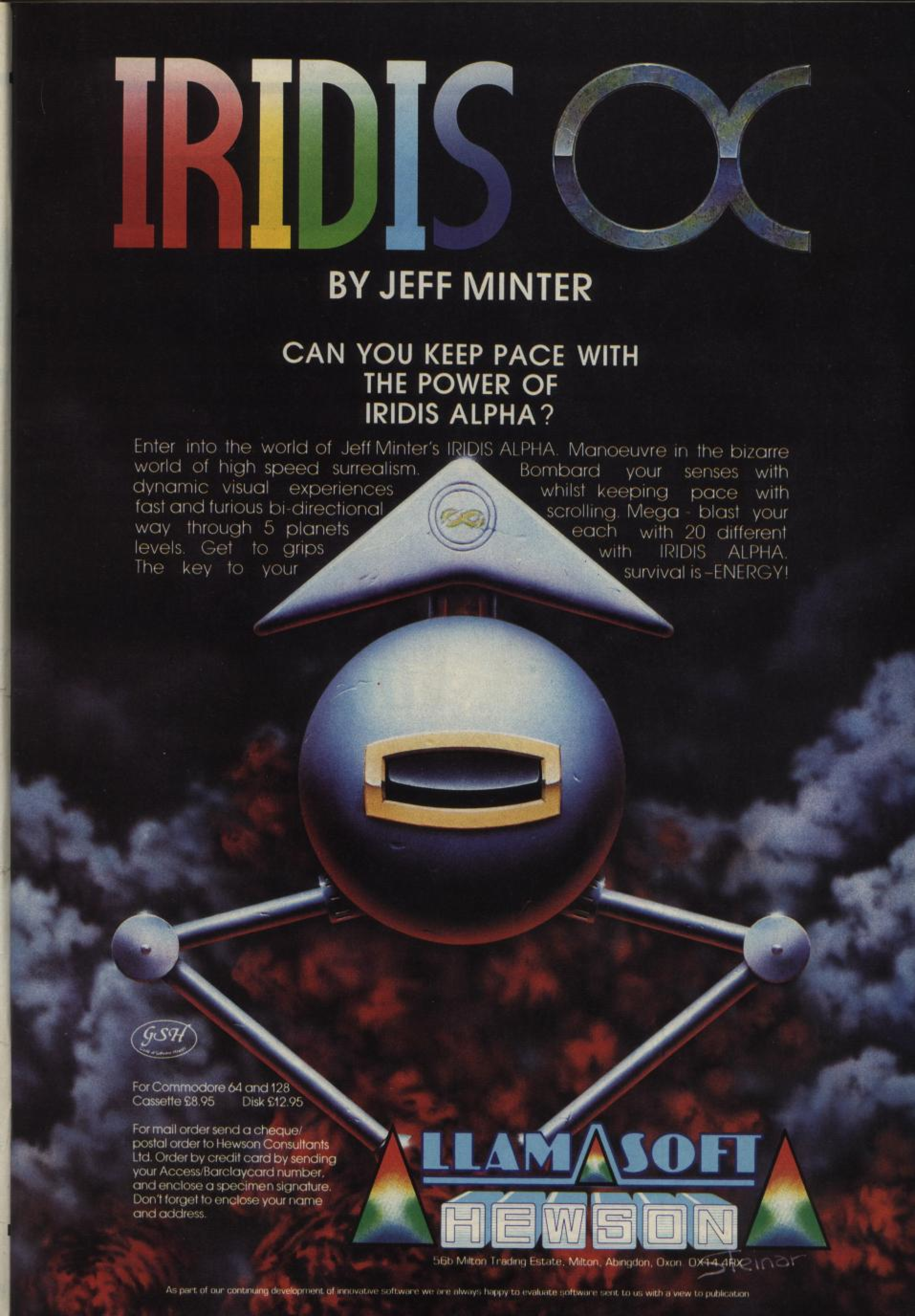
Thalamus should remember not to write too many multi-load cassette-based games, disk-only games or 128-only games. The odd one or two are fine for those with a 128 or disk-drive, but the majority of readers are not blessed with such equipment.

Finally, I hope Thalamus is in good hands. After all, I don't want my favourite magazine to go bankrupt because of an error by Thalamus which would cost Newsfield money. I'm expecting lots of Thalamus previews, interviews, etc, to enhance your already great magazine. Good Luck!
R Watkins, Fairwater, Cwmbran, Gwent

Well I can't comment on the handling, pricing or distribution of Thalamus products since it's not based here in Ludlow and is a separate company in any case. However, I do know something about game pricing these days. For a start off programmers want very high rates for the job these days and when that's taken into consideration with distribution and marketing costs, there's not much left from even the higher price tags. Budget game distribution has been handled in an entirely different way from 'normal' priced games, largely through the notoriously difficult newstrade outlets. This has beens sown up by only two companies with any real success — Mastertronic and Firebird. Just think how many other so-called budget labels have appeared and vanished, simply because in the end there wasn't enough margin for software distributors to handle the product.

As for ZZAP!, we shall certainly be reviewing the first Thalamus game, Sanxion *and if it deserves it, it'll be whatever it deserves to be. Your kind sentiments are passed onto Thalamus.*
LM

I think I've earned my month's rest after answering (or attempting to anwser) that lot! Back up the hill, then to tend the late runner beans in my cottage plot. Such is the life of a country hick. Actually, I'll have a go on my new Amiga this afternoon (okay, I'm only kidding. I couldn't afford one of them, but *Beyond the Forbidden Forest* is eating up a lot of time at the moment. Hang the runner beans). Write to Lloyd Mangram, ZZAP! RRAP, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB.


IRIDIS α
BY JEFF MINTER
CAN YOU KEEP PACE WITH THE POWER OF IRIDIS ALPHA?
Enter into the world of Jeff Minter's IRIDIS ALPHA. Manoeuvre in the bizarre world of high speed surrealism. Bombard your senses with dynamic visual experiences whilst keeping pace with fast and furious bi-directional scrolling. Mega - blast your way through 5 planets each with 20 different levels. Get to grips with IRIDIS ALPHA. The key to your survival is–ENERGY!
GSH
For Commodore 64 and 128
Cassette £8.95 Disk £12.95
For mail order send a cheque/postal order to Hewson Consultants Ltd. Order by credit card by sending your Access/Barclaycard number, and enclose a specimen signature. Don't forget to enclose your name and address.
LLAMASOFT
HEWSON
56b Milton Trading Estate, Milton, Abingdon, Oxon. OX14 4RX
Steinar
As part of our continuing development of innovative software we are always happy to evaluate software sent to us with a view to publication

BEYOND THE FORBIDDEN FO

US Gold, £9.95 cass, £14.95 disk, joystick only





The forest has suddenly dropped it's peaceful atmosphere, something is afoot. The smell has changed, the birds have vanished, even the soft grass has a new texture. What is this fearful place you have stumbled across? Something awesome has happened in the forest and you are just about to find out what.

So the scene is set for a journey — a journey *Beyond the Forbidden Forest.*

You are set alone in the middle of the forest with only a bow and a quiver of arrows to protect yourself. You can move left and right, and also in and out of the screen in a pseudo 3D fashion. Raster lines in the border indicate the elevation of the arrows which you fire at the oncoming nasties.

Suddenly, from the cluttered undergrowth there is a rustling sound and a huge scorpion appears, it's sole motivation appears to be your destruction. Hastily you run into the distance to get a better view of this odious creature, you see his weak spot and aim . . . The arrow penetrates his hide and blood ejaculates from his armoured shell. Unfortunately, it is only stunned and is soon rampaging after you again. The second accurate shot should kill him, but if you fail you will be subjected to a brutal death by poison.

Once dead, the scorpion vanishes in a glistening cloud of colour, and then — a mystic occurrence; an ethereal fanfare strikes up from the lofty heights and a glowing, spinning orb descends and releases a golden arrow to assist you in your quest. It leaves, and once again you are alone — a mere mortal in this inhumane forest.

The next inhabitant you will encounter is a Verme. The ground rumbles, announcing it's presence, and then a grotesque worm like creature erupts from the ground, jaws open wide. Five direct hits are required to kill the beast, but if you miss it five times then it will locate you and drag you down into it's lair . . .

Once you have rid the forest of the creature from the ground you think yourself safe, but a humming noise is heard overhead as a enormous flying creature appears — a monstrous dragonfly with a long proboscis capable of sucking you dry of blood if not killed instantly. Lure the winged menace down to eye level, then launch one of your arrows and watch the dragonfly disintegrate in a cloud of noxious fumes.

The heavenly body once more descends and presents you with another sacred arrow to add to your life sustaining collection.

The fourth and final variety of beast you will encounter in the forest is the Megatherium, a foul smelling lizard which pounces from the undergrowth with the soul intention of crushing you to death.

Killing the bloated reptile gives you another golden arrow. When you have amassed a minimum of six arrows you can enter the Underworld and attempt to dispose of the evil Demogorgon.

Swept up in a surge of powerful evil the forest vanishes and a warning appears . . .

YOU DARE CHALLENGE ME, MORTAL ?
THE PRINCE OF MONSTERS, THE MONARCH OF FEAR, AT WHOSE NAME THE EARTH TREMBLES AND BEASTS COWER IN OBEDIANCE.
THEN COME FORTH INTO MY LAIR, FEEL THE TERROR OF DARKNESS, ATTEND MY DREADFUL WELCOME. ENTER THE PIT WHERE THE FORCES OF LIGHT CANNOT HELP YOU. I AWAIT YOU.

This game is just so eerie — it's so jam-packed with atmosphere that it had me screaming for mercy as the dragonfly drained me of all my blood. I'm not quite sure what generates the intensity but I do know that it works superbly. To be honest I'm not very good at actually playing this game, but watching it being played equals any horror film. Play with the lights out and experience the most horrific game yet devised.

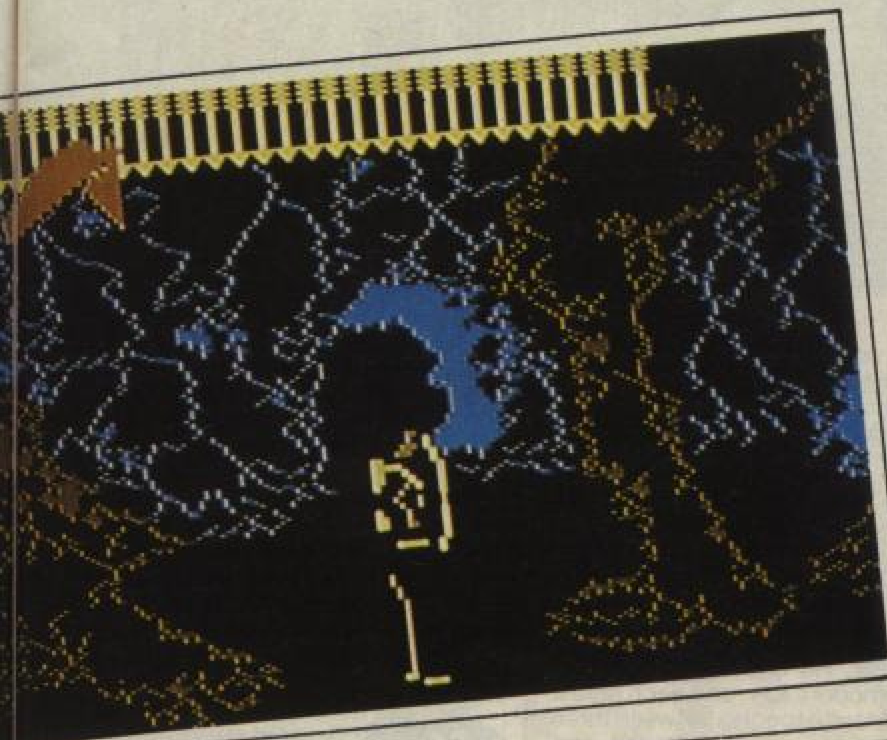


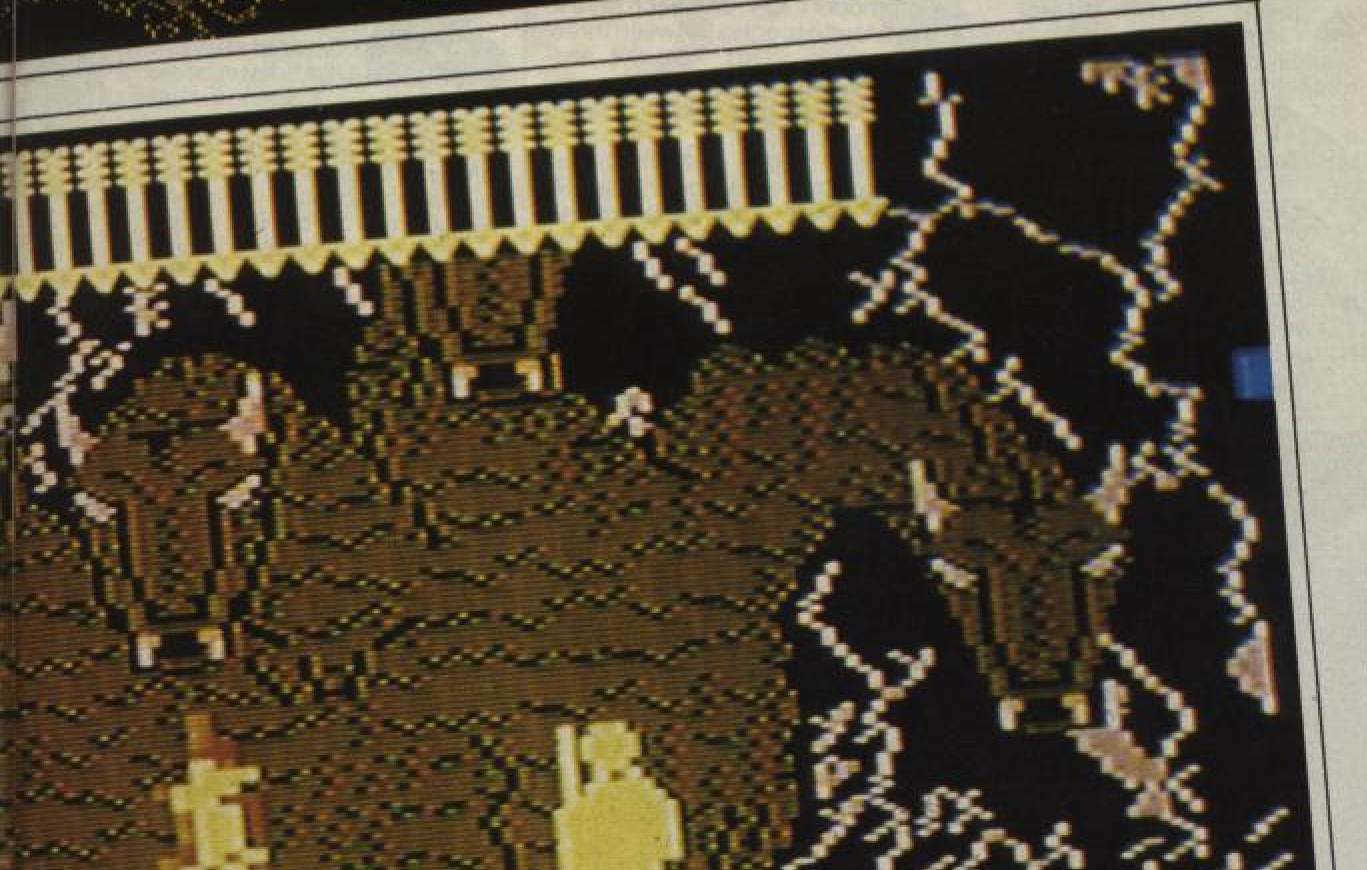
You arrive in a system of bat infested caverns. The bats are the guardians of evil and killing one allows you to access a cave to the far left where there lurks the horrific Hydra. Luckily your quantity of arrows is double on entering the caves. The Hydra is a huge, four headed fire breathing beast, and your only hope in defeating it is to shoot each head. Doing this transforms the Hydra into grey, motionless stone.

Now you encounter the biggest evil of them all — the Demogorgon, a snake like creature whose eyes shoot lightning bolts at those who dare to oppose him. Your only hope is to locate the chink in his armour and destroy him with a well placed arrow. If you manage to shoot him in his weak spot he explodes with a monstrous roar as the whole screen begins to resemble a slaughter house. The evil has been defeated once and for all, and the forest has once again become a good and happy place. You are transformed onto a cloud as the sun rises on a new world, a world of happiness, peace, and best of all, no meanies!



REST







The graphics are chunky and the parallax scrolling is a little jerky. But the intense, prevailing atmosphere and bloody special effects really make this game so enjoyable to play — just like the original when it was released over two years ago. The music played throughout the game is outstanding, very atmospheric; I particularly like the tune played when you enter the Underworld — a neat remix of one of the original tunes enhanced by the screaming of a bat. Oh, and the piece of music played when confronting the Demogorgon — great stuff! Fans of Forbidden Forest certainly won't be disappointed with this, it's a worthy follow up to a classic game.

This must be one of the best games I have ever played. The atmosphere created by the parallax scrolling, the gradual change between day and night, and the haunting music make this latest gem more an experience than a game. The only real problem is the silly loader they've tagged on — it takes longer to get into than Conan, and if you die in the second section you have to switch off the machine and reload! This is annoying, since it could easily have been rectified. Still, Beyond the Forbidden Forest is a brill game, one which makes me proud to own a 64.



Presentation 80%
Slow loading, but a great title screen and detailed instructions make up for this.

Graphics 81%
Chunky but very effective.

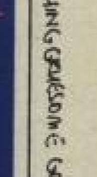
Sound 97%
Amazingly atmospheric soundtracks and spot FX.

Hookability 95%
Highly atmospheric and addictive from the outset.

Lastability 89%
Playable and compelling, although not overly varied.

Value For Money 86%
Lots of exciting, blood-curdling action for your money.

Overall 91%
Gruesome and gripping, and above all great fun.



DRUID

Firebird, £7.95 cass, joystick with keys

The mists of time slowly clear to reveal an awesome quest. Four skulls of immense evil have been brought to life by the Princess of Darkness — her wrath is beginning to spread. Four floors of an eight floor tower are where they are to be located, and you, a Druid, have been assigned the mystical task of defeating the Princess and her monstrous minions.



This is a neat little game — but only for two players. I found it very difficult to play on my own, since it is rather tricky to move the Druid with the joystick whilst using the keyboard to control the Golem. However, Druid is still a very good game with pleasant graphics and adequate sound effects, and is well worth the asking price.

Your Druid finds himself abandoned in a mysterious forest — devoid of all humane life — with only a few spells to his credit. The destruction spell is the most powerful and useful — this can take the form of energy balls of water, fire, or electricity, but Druid has to be selective about which one he uses to defeat a particular demon.

Making contact with any of the nasty creatures instantly drains energy from his energy bar, located in the top left hand corner of the display. Fortunately, energy can be revitalized by standing on a revolving Pentacle of Life; however, on later levels don't mistake similar images for they will sap your energy.

To get to the lower vaults, you will need to gain access to the



Although this doesn't work particularly well as a one player game, it's really great with two players. Playing the fatso Golem minder is a real laugh, and there's plenty of interaction when two players venture out together. The graphics are really good, and show that the official Gauntlet *can look very much like the original when it's finished. The sound is another good feature, and the whole thing boils down to being an enjoyable and novel program which is an essential purchase for* Gauntlet *fans.*

tower by locating a key. These can be found in chests, which are opened by simply walking into them, and then used to open doors by pressing the + key. All sorts of other goodies can be found within the chests, such as water, fire, electricity, invisibility spells, and Golems. Unfortunately, only one spell can be extracted from any one chest at a time.

Golems are large ape—like creatures which help you battle it out against your adversaries and can be called up at any time once you have collected a Golem spell from a chest. He is controlled via the Commodore key, and each time it is pressed it toggles between three commands: SEND, FOLLOW and WAIT. Alternatively, the Golem can be controlled by a second player via a joystick.

Another spell which ranks amongst the most powerful is the Chaos spell. This destroys all meanies in the Druid's vicinity and also bumps up his energy a fair bit. Death comes instantly if Druid falls into one of the many lakes — fortunately, there are bridges for him to make his way safely across.

At the end of the game you are given a rating ranging from Dimwit to Light Master, and this depends upon how many chests were opened, and the number of creatures and skulls destroyed.





It's pretty obvious that this is a Gauntlet *derivative but nevertheless, it's not bad at all, even if the playing area is verging on microscopic. Probably most enjoyment can be achieved from a two player game where one takes control of the odious Golem and scampers around bashing all the meanies before they have a chance to assassinate our beloved Druid. Not an essential buy, but if you can't wait for the official version then* Druid *may keep you occupied for the time being.*



Presentation 89%
Good instructions and many attractive features, such as the unusual two player option.

Graphics 82%
Clear and colourful but not that well animated.

Sound 68%
Nice title screen tune and spot FX.

Hookability 89%
Plenty to kill and explore.

Lastability 85%
Playable and challenging — even more so with two players.

Value For Money 88%
Fans of this type of game won't gripe at the price.

Overall 88%
A great two player game and a real 'fix' for *Gauntlet* junkies.


GREMLIN
WHATEVER WE DO..... .....WE DO IT BETTER!
Footballer of the Year
The game to answer every boyhood dream – the chance to make it to the very top of football stardom. Starting on your path to glory as a 17 year old apprentice with a Fourth Division team and only £500 and 10 goal scoring cards in your pockets, the footballing world is at your feet. Adopt the identity of a professional footballer and develop a career through the ups and downs of match days, transfer deals and injuries etc. Display your talents in Football League, E.U.F.A., F.A. and Milk Cup games and then if you're good enough the ultimate accolade of your sport, the Footballer of the Year Award.
Future Knight & Trailblazer are not available on BBC/Electron.
C16 + 4
£6.95
MSX Spectrum 48K
£7.95
Amstrad, BBC/Electron
Atari, CBM 64/128
£9.95
Disk
£14.95
FOOTBALLER OF THE YEAR
Future Knight
Arise Sir Randolph to take up the challenge of death that has befallen the fair maid Amelia, held in the evil clutches of Spegbott the Terrible. Acting upon an inter-dimensional distress signal from the galactic cruiser SS Rustbucket, don your Omnibott Mark IV attack suit and venture forth in pursuit of your beloved's captors. Defend yourself nobly against the Berserka Security droids. Fight your way through 20 gruelling levels onto the planet's surface into Spegbott's castle where the fate of Amelia lies with the outcome of your mortal combat with the awesome Henchodroid. Is there any gallantry and bravery left in this modern day universe?
Trailblazer
Thunder into the unknown at a breakneck speed, pushing your reflexes to their limits in this definitely exhilarating journey that's not one for the fainthearted. Roll left, roll right avoiding the endless chasms of doom that lay in and around the squares of mystery. Squares that will sometimes slow your progress, on occasion with fatal consequences and sometimes speed up unexpectedly or make you jump automatically. Keep a keen eye on the clock as the quicker you complete your task the higher will be your bonus. CBM 64 version is an amazing 2 player simultaneous game. Amstrad Disc version contains extra features.
Available November!
Future Knight
Gremlin Graphics Software Ltd.,
Alpha House,
10 Carver Street,
Sheffield S1 4FS.
Tel: (0742) 753423
Trailblazer
Available November!

POWERPLAY

Arcana, £9.95 cass, £14.95 disk, joystick or keys

Powerplay is a two, three or four player arcade trivia type game. It is set upon the heights of Mount Olympus, way back in Roman times, and puts you in the position of one of the ancient Gods or Goddesses who live there.

The Gods persistently argue over which of them is the wisest and most powerful, so Zeus, sick of their bickering, decides to set up a competition to settle their arguments once and for all. After a great deal of thought, Zeus devised *Powerplay*, which is played on the checkerboard courtyard in the gardens of the Temple of Apollo.

Each player has direct control over four warriors. When the contest begins, both players' warriors appear at opposite corners of the board. The first player is asked to select a warrior, done by moving the joystick to cycle through the pieces and then pressing fire button to make the choice.

Once an action has been taken, a question appears at the bottom of the screen, the subject depending upon which coloured square the warrior is standing on. Below the question, four answers are printed on the four points of a compass. Once you've decided which answer is the correct one, you move the joystick in the relevant direction to pick the answer — don't be too slow because a time limit constantly ticks down. If the chosen answer is wrong, your turn has ended: if it's correct you're allowed to move your warrior onto any of the eight adjacent squares.

Four of the squares on the board act as transporters and if jumped onto, the warrior is randomly transported to another transporter elsewhere on the board. Answering enough questions correctly builds up your warrior's 'wisdom rating', and if enough points are added to the total, it is given the opportunity to mutate and become a more powerful individual.

When one player tries to move his warrior into a square already occupied by an opponent's piece, a challenge takes place. Both players have to press their fire buttons to show that they are ready, then a question and four answers are printed up in the usual fashion. However, this time both players have to race to guess the answer correctly. The first player to choose the correct answer is judged to have won the bout, but if a player chooses the wrong answer then the opponent wins, or if the time limit runs out and neither player has answered then the challenger loses out. The loser has a chunk of points knocked off his wisdom total and is mutated down a grade. If the player is already on the lowest grade, his piece spins out of existence and 'dies', playing no further part in the game. The first player to remove his/her opponent's warriors wins the contest and is considered 'the wisest of the Gods'.

This is what a computer trivia game should be — fast, uncluttered, action packed and with a clear objective. Its only stumbling point is that it has no single player option, but the way the game is played means that a single player option would be totally impossible anyway. Powerplay is brilliantly simple throughout so that even computer novices can play with ease — perhaps you'll even be able to get your Mum and Dad to challenge you! The graphics are really good with nice screen layout and great sprites. If you fancy taking your family or friends on in a battle of wits and reflexes then rush out and get this — it's brilliant!





For a simple question and answer game Powerplay is superb, but it goes far beyond that, often becoming fast and fraught with action. It's the extra features, such as the mutation and the challenges that make it sheer excellence. The graphics are well defined, especially the representation of the mythological beasties who just add that extra dimension to the game. This is the best Trivia game on the market at the moment, and it sets a high standard which others will have a hard job to beat.







I hate Trivia games — they bore me senseless. Powerplay, *on the other hand, is highly enjoyable to play and I didn't find it dull in the slightest. This may well be a Trivia game, but it's far more interesting to play than Trivial Pursuit. The graphics are very nice, and the jingles and spot FX work well.* Powerplay *is a neat multiplayer game which is worthy of any Trivia players' attention.*





COMPILING YOUR OWN QUESTIONS

A nice feature of *Powerplay* is that it gives the user the ability to create his or her own questions files which can be loaded into the game at a later date. The files have storage space for about 200 questions which can be about anything the user wants — computer games, pop music and so on. If a question can be asked about a subject then it can be included into the file.

Each file must have four separate subjects (to correspond with the four colours on the playing area) and each subject has four levels of question (for each level of piece). The system is incredibly easy to use and gives you the chance to put some really difficult questions to wreck your friends' chances of winning the game.

Presentation 96%
Pleasant title screen and all the options you ever needed — including a question compiler — but unfortunately there's no restart facility.

Graphics 82%
Attractive playing area and characters.

Sound 68%
Variety of tunes and jingles.

Hookability 96%
Instantly playable and addictive.

Lastability 95%
With the multiplayer option and question compiler you can play for months.

Value For Money 94%
Although there is no one player option this is still an essential purchase for Trivia fanatics.

Overall 95%
Original, novel, and immensely playable.




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HOODOO VOODOO

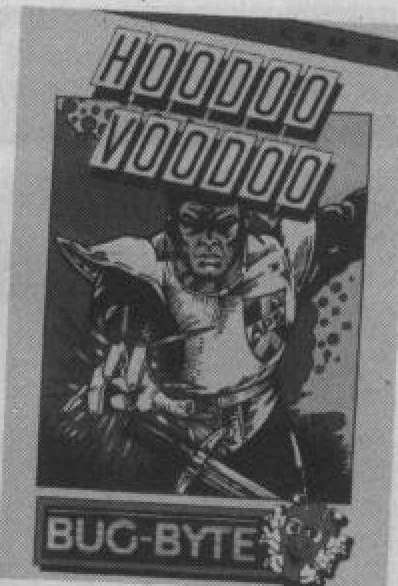
Bug Byte, £2.99 cass, joystick only

Superheroing has never been an easy task, risking life and limb to save the Earth, Universe — whatever. In this case it's the evil forces of Kerllis IX which are wreaking havoc throughout the land and, as usual, it's up to you, an intergalatic mega hero, to save the day. The force, who call themselves the Boolalgrops, have invaded an alien planet and are causing vast amounts of wanton destruction. The game starts with you abandoned on that same alien planet with a veritable armoury of swords in your possession. However, merely killing the aliens won't win the war fully, there will still be their eminent leader to deal with — the mighty Alien Presence.

A quest has been devised that will lead to the total annihilation of the leader. Your first task is to retrieve the seven Daggers of Power which will open the portal into the very heart of this strange world. Each dagger must be collected individually from the far left hand side of the scrolling playing area and then carefully carried to the portal to the far right hand side of the playing area.



Ugh! What a dull and dire game! The first bit is really dull, and having to do it time and time again nearly sent me to sleep — it's difficult and frustrating too, just adding to the urge to switch off the 64. The graphics and sound are both poor and the program isn't worth the £2.99 price tag.







I didn't quite know what to make of this to begin with, so I persevered with some alien blasting and portal opening and now I know that this game has serious problems which render it nearly unplayable. Main fault number one is that the tasks are so laborious, once you've returned one dagger then you have to go repeat the same action six more times. The next task isn't much fun either, in fact don't touch this with a barge pole it's one to be well avoided.

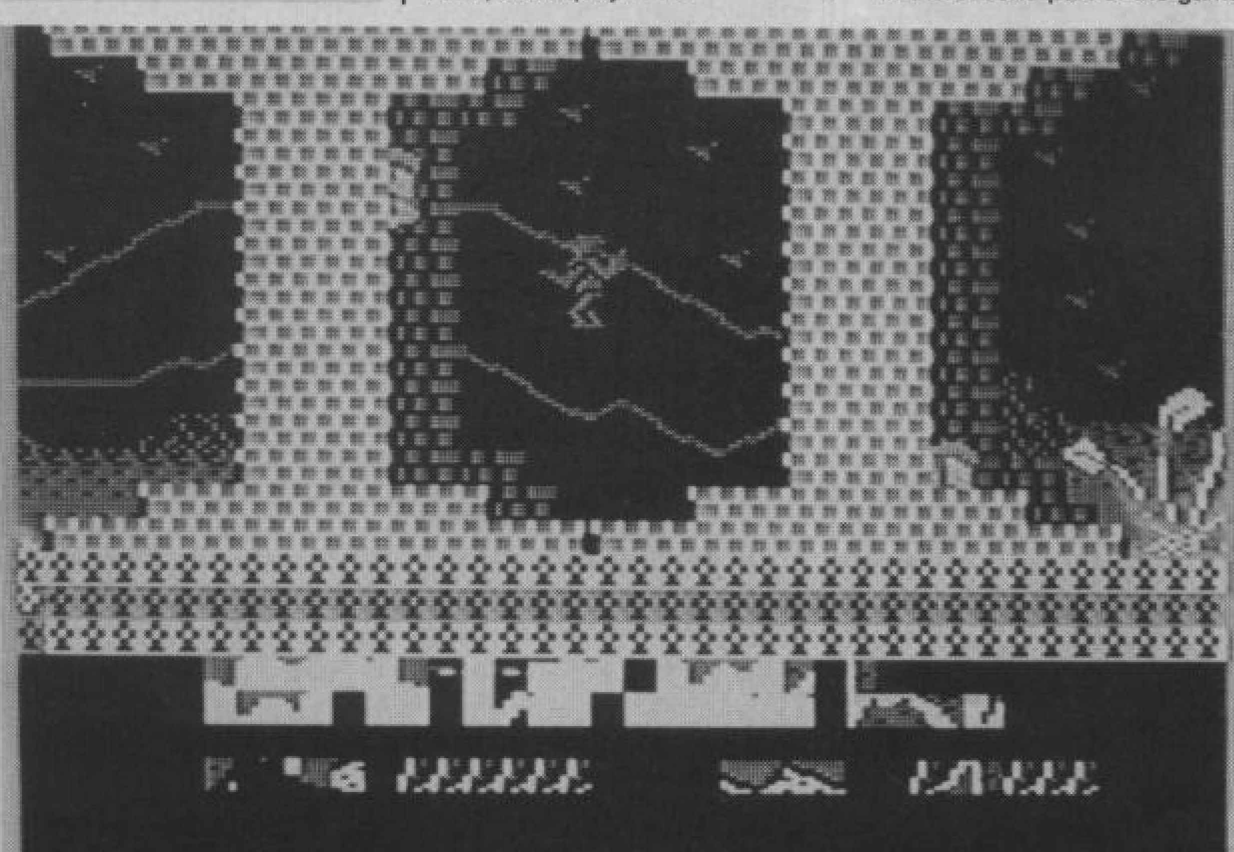
Once you have collected your first dagger the aliens come out in force to try and stop you, the first foul batch taking the form of canisters which slowly float from the bottom to the top of the screen. However, if you approach them, and fail to blast them in time, they home in on you and unless some nifty joystick handling is employed you are doomed to failure. Luckily, you have been given six reincarnation spells to play with.

Having put one dagger through the portal you must then head back over hazardous terrain to the collection point. On some occasions you will fly behind buildings making it near impossible to keep track of your actions. There are also some swamps which drown you if you land on them. Having deposited all seven daggers in the mystical portal it will open and, at last, you can fly through.

In the second part of the game you need to locate five pieces of garlic and five crosses which have been scattered over the land. Played on a wrap-round scrolling playing area your sensors must be carefully monitored as the garlic and crosses are invisible. On finding an object the border changes colour and a code F flashes up to inform you of your discovery. Once all ten objects have been collected you are transported to the mighty Alien Presence. His guardians are indestructible, but with a good shot it is just possible to kill him so his evil wrath may never return again.



The first level of this game is very similar to Tony Crowther's Gryphon, but it's nowhere near as good. In fact, Hoodoo Voodoo is poor as a whole. It's also very hard, and if it wasn't for the Game Killer lying conveniently to hand I wouldn't have managed to get onto the second level to find out just how boring the whole game is. There's not much else to say about this game other than I would have second thoughts about buying it.



Presentation 55%
Fairly straightforward.

Graphics 42%
Lacking in quality and colour.

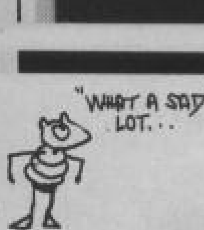
Sound 66%
Good title screen tune but little else.

Hookability 35%
Laborious and uninteresting from the outset.

Lastability 21%
Difficult and challenging, but not very absorbing or varied.

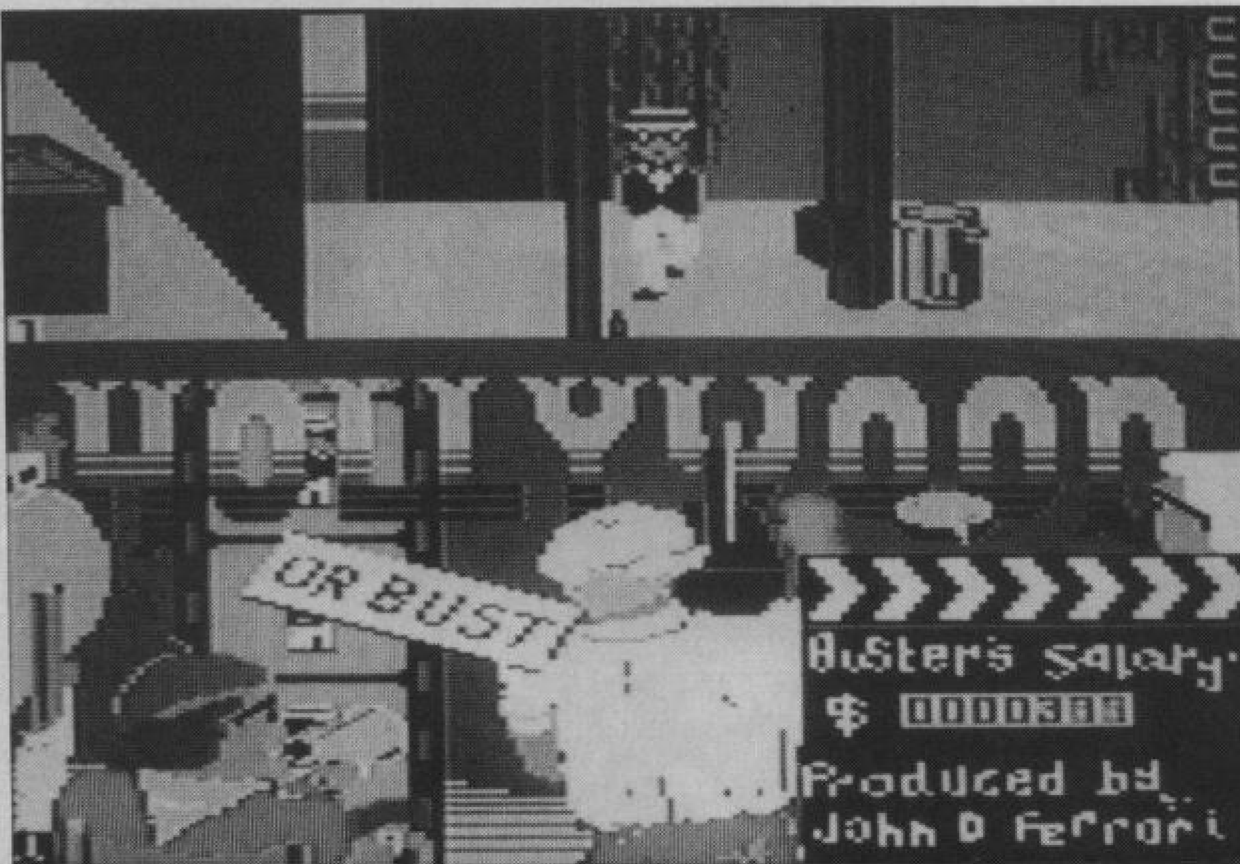
Value For Money 33%
Cheap, but three quid is still too much for so little.

Overall 27%
Yet another big disappointment from Bug Byte.



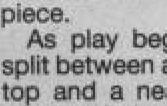
HOLLYWOOD OR BUST

Mastertronic, £1.99 cass, joystick only



Lights, camera, action! Roll 'em! Take a trip back to the roaring twenties, the Charleston and the first movies. Ah, those early films — the excitement of the chase, the hilarity of the custard pie battles and the robust tunes that were pounded out on the keyboards below the screen. *Hollywood or Bust* attempts to capture the flavour of the twenties in a madcap arcade adventure. You play the floundering Buster Baloney, desperate to make his way into the movies. Having walked on set, it's his task to find five Golden Oscars which he can take home and place, with due care and attention, on his mantelpiece.

As play begins, the screen is split between a playing area at the top and a neat animated status window below. In the latter, the director waits pensively for the



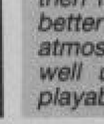
The graphics are really nice but the game itself ... ugh! It's a weird game with a mixture of all sorts of things, none of which are really worth mentioning. My main gripe is the ghosts which pile into you and terminate the game without giving you a chance — really frustrating. The other thing is you can stay on one screen and score zillions of points — silly. The sound is quite jolly but the game isn't one I can heartily recommend.



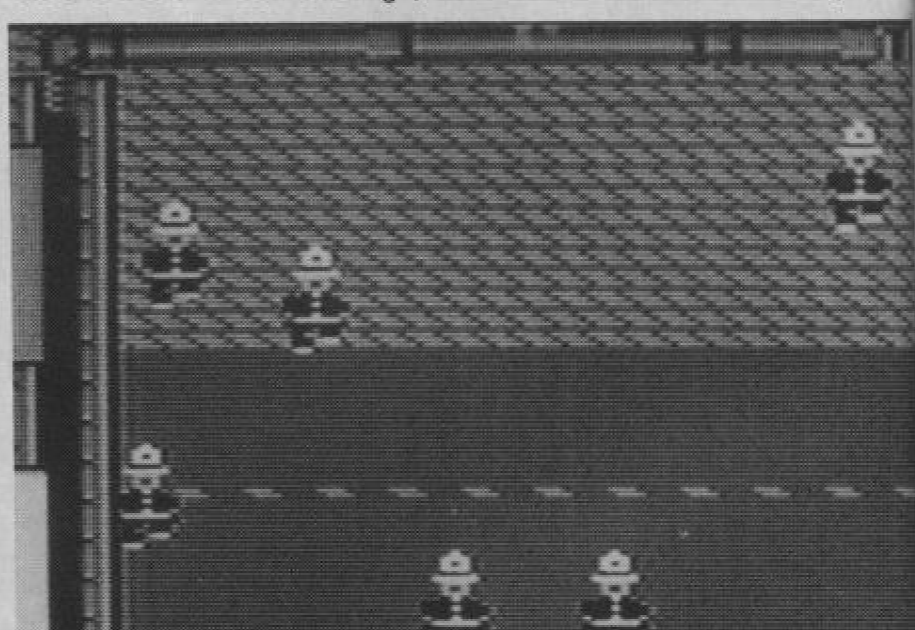
action to begin. Action! Buster stands on a street, which scrolls left and right according to his movements, and then begins his search for the Oscars. Buster's life is not as simple as just pottering around a film set. For one thing, he's plagued by crazy Kops (a la Keystone) in full chase. The only way to combat them is to throw a custard pie in their direction. This will stun them for a moment and while they spin dizzily around, it gives Buster a chance to escape up one of the ladders onto another floor.

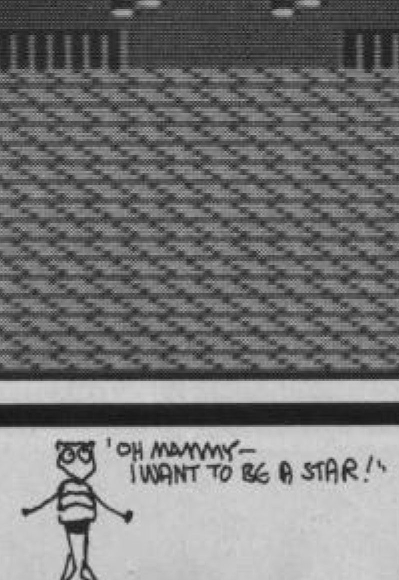
The set is also inhabited by ghosts and contact with them is fatal. However, they can only attack from behind so as long as Buster is up against a wall he'll be safe. Points are awarded for the amount of time Buster remains on set without being clobbered. There is also a window showing Buster's pay, which shoots up at a remarkable rate for every piece of film that is taken. The set is littered with doors and passages — some lead inside the film set while others take Buster into the street scene.

From a small playing area, the action switches to a full screen, viewed from above, plunging Buster into the middle of a Keystone Kops custard pie shoot-out. Before Buster can return to the set he must wait until 1000 shots have been taken; meantime, he must survive as best he can. Once more, he must use custard pies to defend himself from the Kops who will clobber him if they collide with him. However, if his supply of pies run out before time there's always the tap, situated at the top right hand corner, which will let the custard flow through to an outlet at the bottom left of the screen. Buster, like most mortals, is only in possession of one life so if he gets bashed on this screen then he won't be able to return to the



Custard pie games never seem to work in practice, although this one did look promising — but oh dear, oh dear, oh dear. It's not that this is really such a bad game, but it is damn frustrating. If the Kops hadn't been so eager to clobber poor old Buster then it would have been much better to play. The music is very atmospheric and graphics are well up to standard, but the playability is still pretty naff.





studios and continue his search for the elusive Oscars.



This would be a good game if it wasn't so (unnecessarily) difficult. After many hours play I wasn't getting much further than the third floor and I soon found myself becoming too frustrated to continue. If the ghosts and security guards were less aggressive then Hollywood or Bust would be fun. But it isn't and even at two quid I wouldn't recommend it — unless you enjoy being driven round the bend by unplayable games.

Presentation 82%
Very pleasant.

Graphics 77%
Big, bold and colourful.

Sound 84%
Several jolly ragtime tunes create a suitable atmosphere.

Hookability 60%
Despite high initial frustration there is still the urge to explore.

Lastability 44%
You'll probably want to bust rather than go for Hollywood.

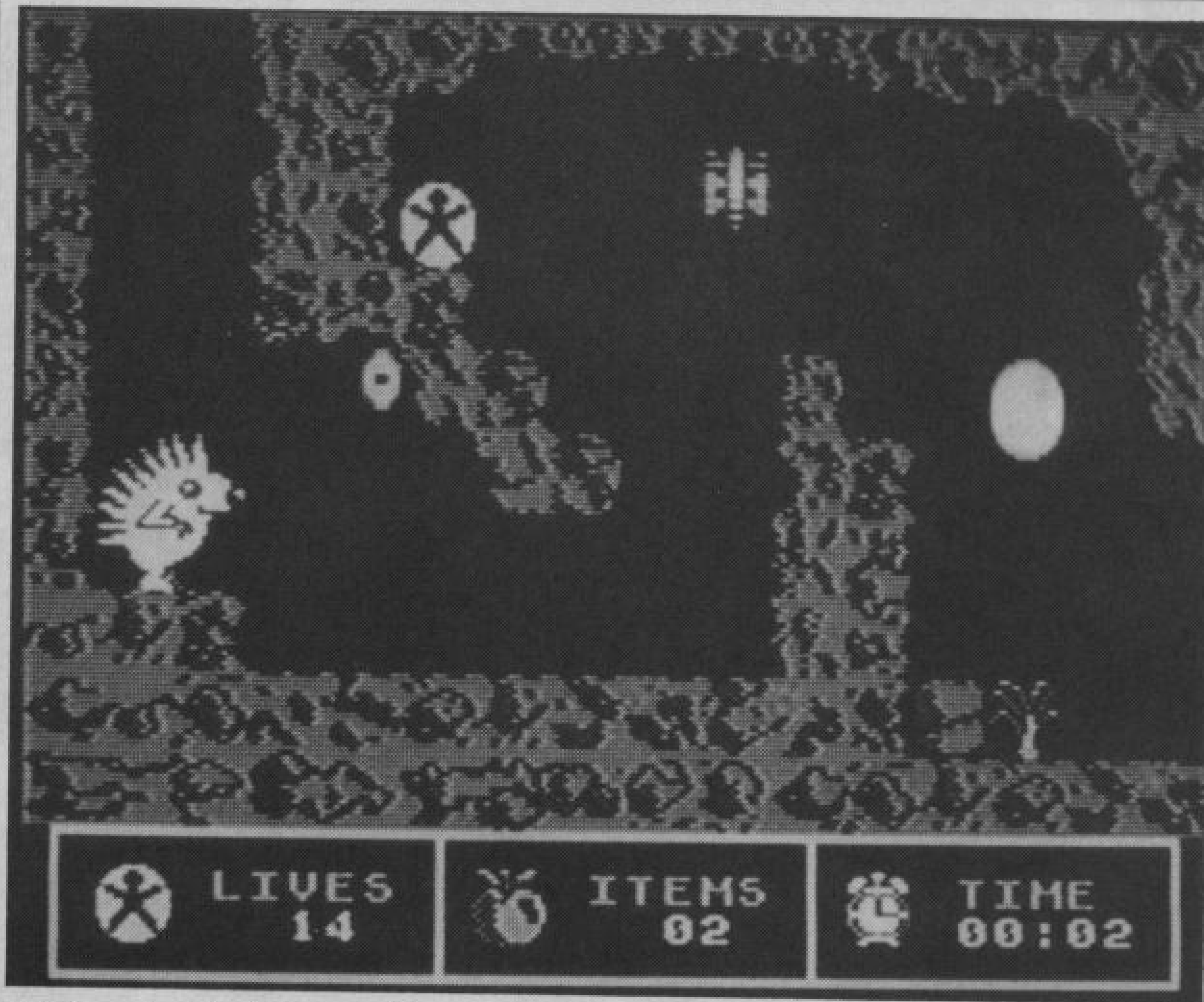
Value For Money 52%
Another mediocre addition to the Mastertronic range.

Overall 46%
Nice graphics and sound let down by an unplayable and frustrating game.



SPIKY HAROLD

Firebird, £1.99, joystick or keys



It's been a long, hard summer for poor old Spiky Harold, a young rebel of a hedgehog if ever there was one. Harold's been getting a bit sleepy of late, what with all this energetic scampering across juggernaut infested roads, and so he's decided it's time for a long nap, or hibernation for all you biological bods.

But a whole winter is a long time to go without any grub, especially for such a fatty as Spiky. So, he has to go on a search for food, in the form of apples. Spiky must be guided through a labyrinth of chambers residing under his hedge — unfortunately some other creatures have also taken to inhabiting the chambers and they're not to happy with this invasion of their privacy. Although they don't actively attack Spiky, they give him a bash if he touches them and in doing so he loses one of his twenty lives.

Spiky's energy is measured by the amount of lives and time remaining. Extra lives can be obtained by collecting life force coins, but time . . . well, Spiky has only 24 hours in which to collect his provisions — after this the winter frost sets in and he will perish. Poor old Spiky.



To be honest, Spiky Harold is quite an attractive game, but it's too frustrating. There's very little skill involved as such — the best way to complete it is to solve one screen at a time, working out the best possible route to follow. This is a very slow and laborious process. If you want a fast and furious platform game then this isn't for you, but it's worth checking out if you're more into puzzles. Nice music too!



I hate this type of platform game — slow and far too demanding. A good platform game shouldn't rely so heavily on pixel perfect jumps — most of the time no skill is involved, just a lot of luck. Spiky Harold is frustrating — far too much for my liking — and in a way very challenging. It does represent good value for money if you like this sort of platform game — I don't, though.



I don't like this sort of game either. Sitting there for ages waiting for a nasty to get to the right position so Spiky can jump isn't my idea of fun, it makes the game so-o-o boring to play. The graphics are exactly the same as the Spectrum and Amstrad versions — bland — but the sound is OK. If you're into these sort of games have a look. If you're not, don't.

Presentation 76%
A variety of options and an adequate title screen.

Graphics 47%
Simple and lacking in colour.

Sound 80%
Great title screen tune but annoying in-game soundtrack.

Hookability 51%
Easy enough to get into but not very absorbing.

Lastability 44%
Highly frustrating to play, but there is a quite a bit to see and do if you are willing persevere.

Value For Money 55%
There are better platform games available but very few are as cheap.

Overall 48%
Masochistic platform freaks will love it.

HOLE IN ONE

Mastertronic (MAD), £2.99 cass, joystick or keys



Hole in One is Mastertronic's addition to the growing range of golf simulations for the 64. You start on the fairway, legs astride, in your Pringle jumper and checkered flares. Your caddy-bag is beside you and although it may look empty, it contains a veritable plethora of assorted sticks, sorry, clubs from which to choose.

The first thing to do, as any experienced golfer will tell you, is to have a drink — which may explain the character's unusual stance. Then, choose your club from a selection of irons and woods — it's best to start with a one wood. Once you have selected a club an arrow appears at the top of the screen. This can be moved to change the direction in which the ball travels.

Pressing the fire button gains control of the club, and pulling back on the joystick swings the club. The stroke is played by pressing the fire button a second time. You may have to play several shots to get the ball onto the green, but once you get there you can go for the hole, which is presented in a small window in the bottom right hand corner of the screen. By correctly positioning an arrow behind the hole you should be able to sink the ball.

There is also an option for a two player game where each player takes his or her turn as dictated by the rules of golf. Oh, and there's a practice option which allows you to tour the course.



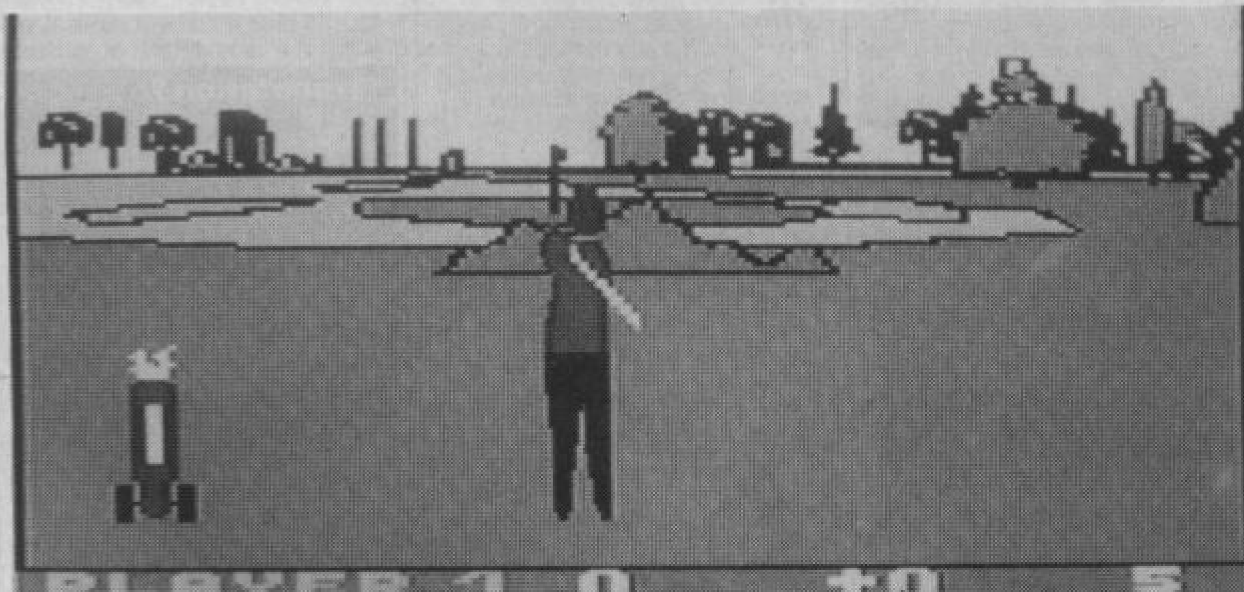
I've never played Leader Board, *but it's not at all difficult to tell that this is a third class rip-off. What we have here is a game which should be called 'Mr Deformed Sprite Gets Hold of a Twig and Hits a Hydrogen-Filled Ball' because that's all there is to it. What annoys me most (I was amused at first, though) is what happens when you hit the ball into a lake: the screen redraws the surroundings and you see yourself standing on the surface of the lake! The program then realises this is impossible and returns you to the tee! Oh dear. As far as I'm concerned, a cup of tea and a round of sandwiches are far more enjoyable than a round of* Hole in One.



After Leader Board *we're back to the really dire golf programs. This is really bad, maybe with a little extra programming it could have been good, but as it stands it's a really dull golf game. It's also frustrating, boring and completely and utterly NAFF! The graphics are very poor — the loading screen looks like an elephant man playing golf, the main sprite is completely deformed, and the ball moves as though there's a 90 mph gale on the course as it goes all over the shop. Save your pennies and buy* Leader Board, *it's more expensive, but miles better.*



If Hole in One *looked, sounded and played more like* Leader Board *then it would be amazing. Unfortunately, it doesn't and isn't. With a bit more effort* Hole in One *could have been as good as* Leader Board *but with English style golf courses. However, the golfer looks rather deformed, although he is well animated, and the ball movement is poor — very unrealistic. I like the way the scenery is drawn, but I don't like playing the game. It's a shame* Hole in One *doesn't look and play better — it would have been great.*



Presentation 64%
Reasonable title screen and good in-game presentation.

Graphics 61%
The backdrops are effective — the golfer and ball are not.

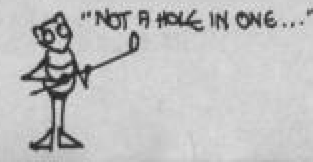
Sound 29%
A few simple jingles and spot FX.

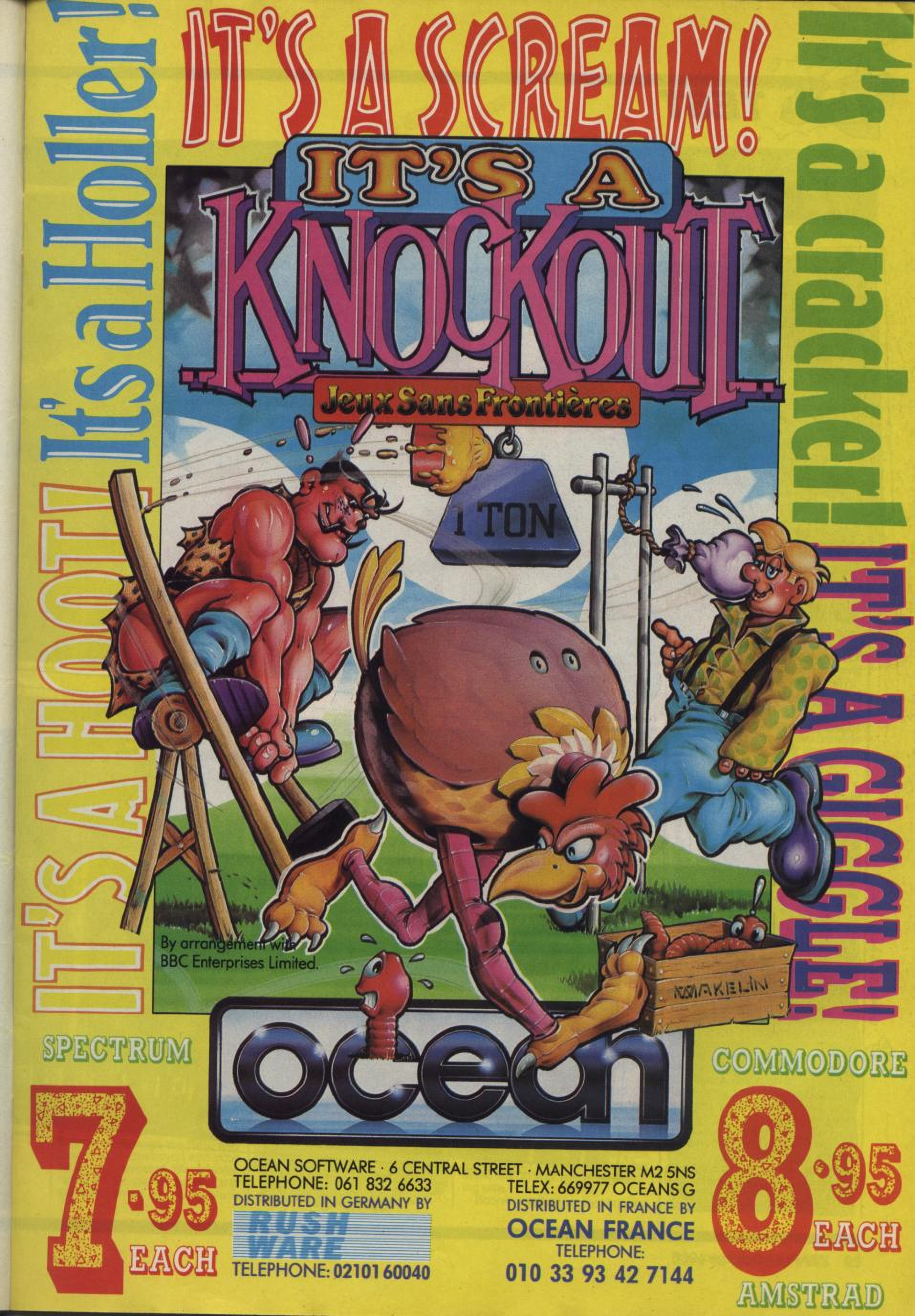
Hookability 54%
Fairly addictive, despite the unrealistic and unusual way the game plays.

Lastability 35%
Just not playable enough to be compelling.

Value For Money 44%
The cheapest golf simulation available . . .

Overall 38%
. . . but not one of the best.




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TEST

PARALLAX

Ocean, £8.95 cass, £12.95 disk, joystick with keys

As moons swirl wildly in the infinite void of space, and light slowly creeps through the misty shutters of your space probe, everything becomes clear. You have been abandoned on an artificial world with five experienced astronauts. Unfortunately, they have been spread throughout five broad zones: Alpha, Beta, Gamma, Delta and Epsilon.

On investigation the inhabitants appear friendly enough. But then you stumble across some vital information which reveals plans for an imminent attack upon Earth. In a desperate attempt to break free and report the information, you need to make contact with your allies in the other zones and eventually escape via the portal in Epsilon.

To enable you to move around this strange artificial world, you are in possession of the spacecraft IBIS. With this highly manoeuverable ship you can scoot around the planet's surface and locate the codes which will enable you to leave Alpha and progress onto Beta, and so on. Spread throughout the world are several hangars housing letters which build up to give you the password.

The letters are hidden away in huge computers — the Big Ones — and to log onto these you need



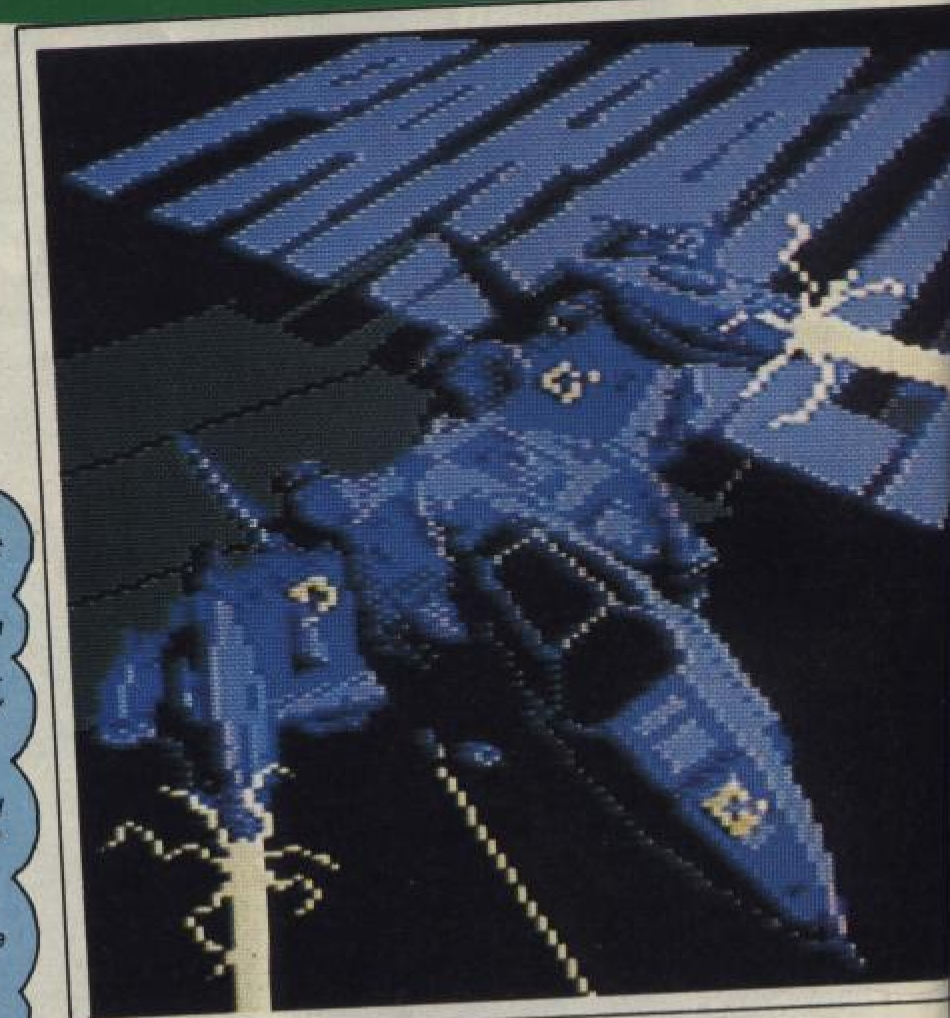
Neat stuff! Graphically excellent and it plays better than it looks. It's a strange mix of an arcade adventure and a sort of shoot em up which requires a fair bit of brainwork and deft digits to survive. Everything has been nicely thought out, the scenery, the objective and the means by which you achieve it, and the whole program is enjoyable and challenging to play. I wasn't too keen on the title screen music, it's impressive but drawn out. The in-game music and sound effects are great though. If you're an arcade adventurer or shoot em up fanatic then check it out.



'SURPRISED HE COULD COPE...'

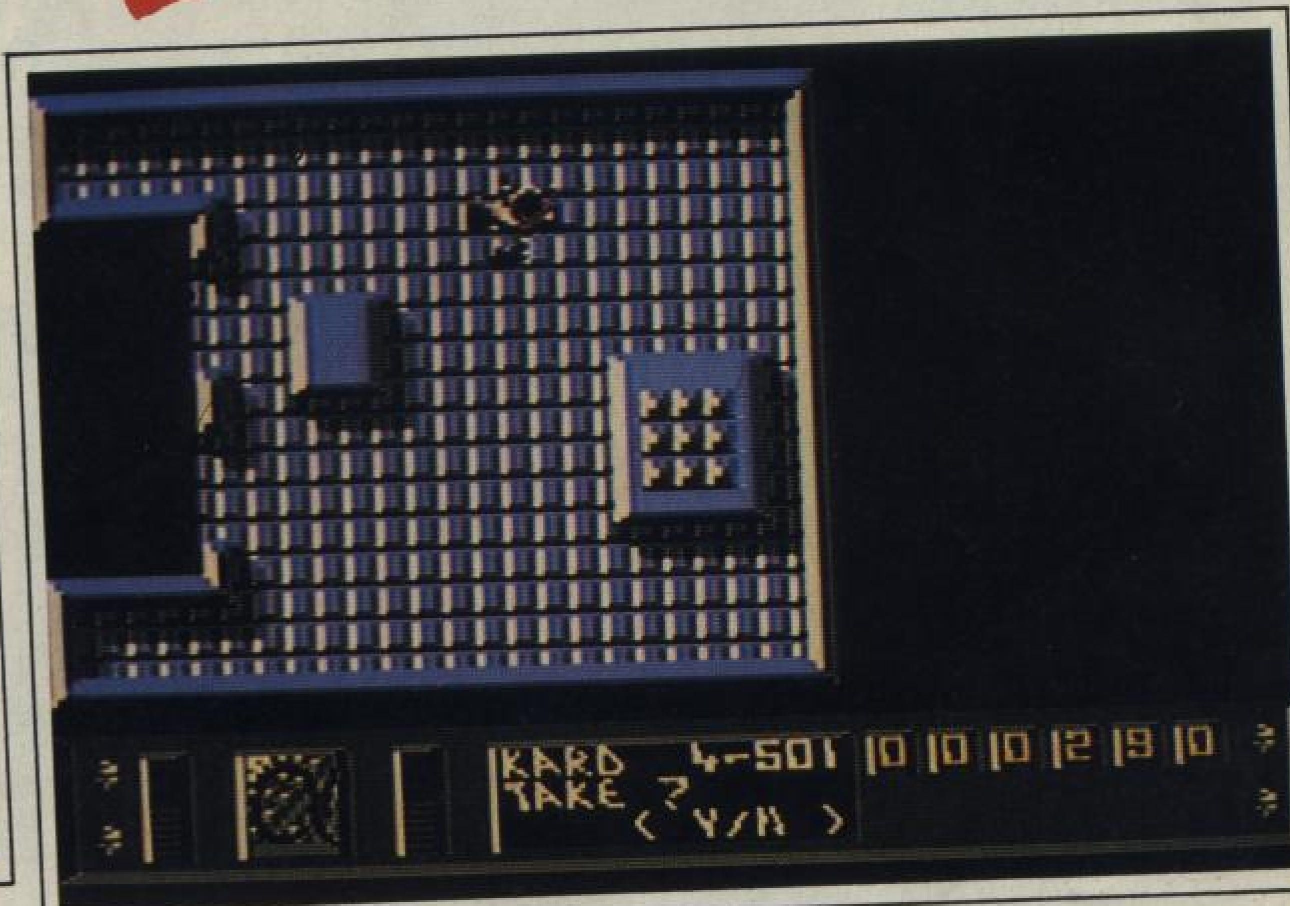
Wow! The opening title sequence is really heavy on the eyes. The game itself is a real dream to watch and very exciting to play. This is probably the most accurate game to be called an arcade adventure, as you'll need both amazing reflexes and a fair bit of grey matter if you are to survive.

I am really impressed by the game as a whole. A lot of careful planning has obviously gone into the playability content, as it does not become frustrating: when you've solved a level once you need not do so again — you can simply battle on through the various levels until you finally reach the end. But don't get too complacent, it's not going to be easy!









a Kard. These Kards are in the possession of scientists and, as you can imagine, they are not exactly ready and willing to hand them over. So, you need to stun the scientists long enough to allow you to pinch their Kard and infiltrate the computer systems.

Being abandoned on an inhospitable planet is obviously not a good start — your only friend is money in the form of credits. You start with a measly 20 credits, with which you can buy a Bonanza Survival Pack containing all sorts of oddments that should keep you alive . . . hopefully! These Bonanza Packs can be bought from one of the many Computashops which also reside in the hangars. Luckily the Scientists' Kards also give you access to their bank accounts, so you need not go short.

Exploration is not the whole of the game, no, the main section of the game is more concerned with flying around the surface of the zones, blasting aliens into the middle of next week! Flying skills are also all important since landing outside a hangar can be quite tricky when faced with a landing area which is little larger than the size of the ship.

Aliens impede your progress as they unleash their weaponry in an attempt to damage the IBIS, and they must be destroyed with your laser gun or avoided. Black Holes reside on the planet surface and are represented by murky black squares. When flown through in the correct direction they will give you a sudden burst of speed; passing through in the opposite direction causes your speed to decrease. Hyperspace Ports are also very useful since they cause the IBIS to be randomly transported elsewhere on the same level.



What a neat game. It looks good (the Electric Sea on level four is cool) and sounds superb (the title screen music is amazing, although it does go on a bit). It's also great fun to play. The programmers have a strange sense of humour (as demonstrated by their last game, Galaxibirds) which I found appealing — Drugging Scientist (ho ho) (!). Some of the 'traps' are really mean on later levels, and many a time I found myself cursing 'Cuddly Chrix' and 'Jovial Jops'. Parallax is an unusual blend of three types of the finest genre, and I can thoroughly recommend it to anyone who likes a shoot em up with a bit more 'up'. Licenced characters — who needs 'em

Once you have all the pieces of the code word, you must then locate the Central Computer, shown by a block with a large letter C on it — but beware some of them are only dummies. Once a real Central Computer is located you can then leave the ship, make your way to the hangar alongside the central computer and, with the help of a drugged scientist, access the terminal and type in the relevant code.

Once the computer has processed and accepted the code you can fly onto the Beta zone. Again, you will have to find the code word, but this time the layout of the artificial world is more complicated — almost a maze.

Once you have discovered the relevant code word for a level, you can enter it at any time without having to interrogate a scientist again, thus saving valuable time and energy. Energy can also be preserved by inducing shields, but these eat up your fuel at an alarming rate.

Scores are built up by shooting turrets and aliens — which may be on the surface, flying, or 'underground'. Some scenery cannot be flown over, and extensive damage is caused should you attempt to do so.

Presentation 94%
Great title screen and many neat in-game features.

Graphics 82%
Competent sprites and backdrops with effective parallax scrolling.

Sound 93%
Good FX and jingles, and a weird but wonderful piece of music on the title screen.

Hookability 90%
The instructions need to be read, but it's easy enough to work out what to do without them.

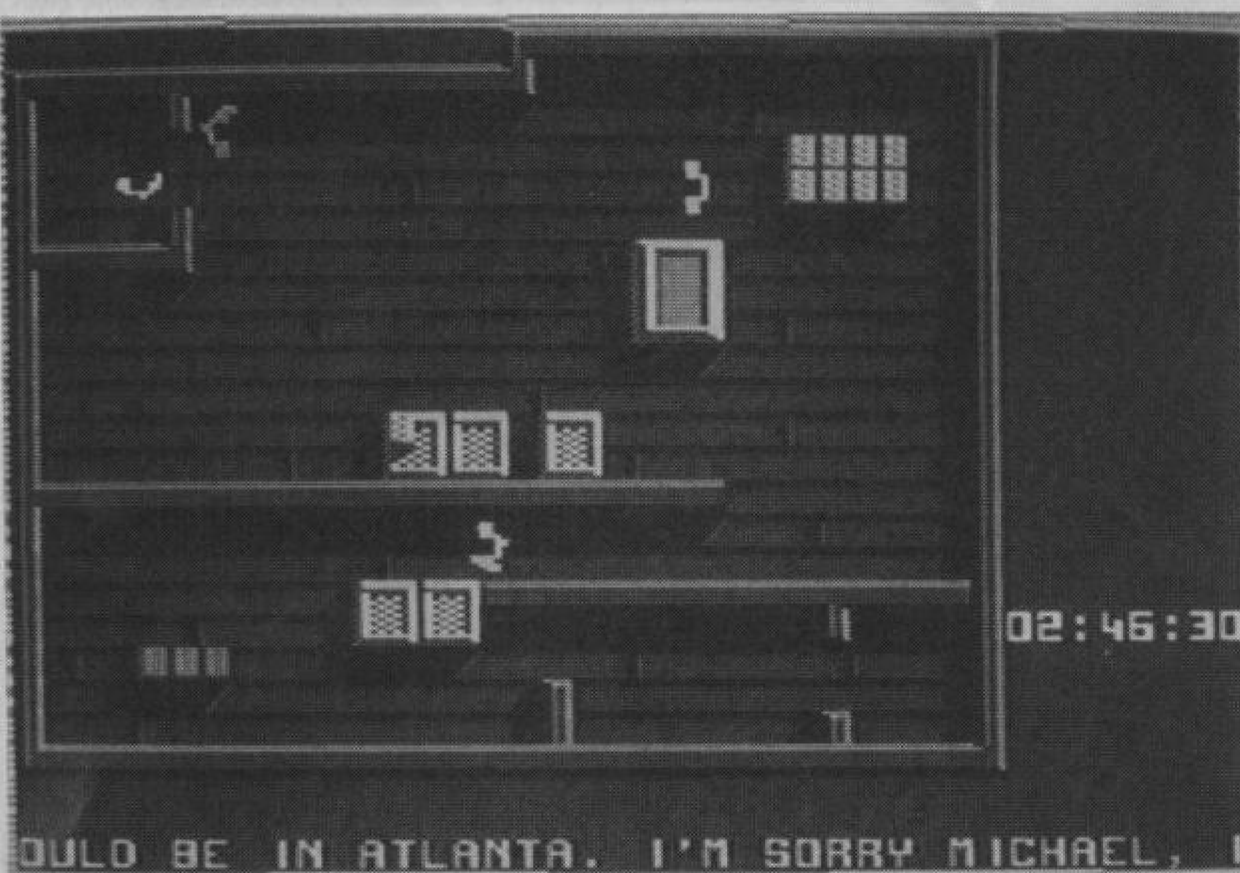
Lastability 93%
Tough, demanding, and very playable.

Value For Money 92%
A worthy buy — if you've got a tenner you can still buy another copy ZZAP! with the change.

Overall 93%
A neat mix between a shoot em up and an arcade adventure, with a few other things thrown in for good measure.

KNIGHT RIDER

Ocean, £8.95 cass, joystick and keys

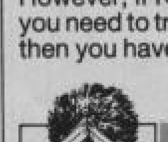




Michael Knight, Mr Macho and all round do-gooder, has been assigned yet another perilous mission, along with his trusty four wheeled companion, KITT — a remarkable car forming the brains behind the team. Deven, Michael's coordinator, has discovered a group of international terrorists who are threatening to corrupt the amicable relationships between East and West. It is even thought that they are planning to trigger the beginning of the World War III! Deven has instructed Michael and KITT to uncover the plot and put a stop to it — unfortunately, nobody has the slightest idea what the plot really is.

At the beginning of the game you can choose which mission you wish to attempt, such as preventing the assassination of the Prime Minister, the Deputy President and all sorts of high ranking people. There are three main sections to the game. You begin on the map screen which shows several alternative destinations known to be centres of terrorism. A flashing cursor shows which city you are in and can. be moved to indicate which city you are going to. If you enter an operations base from the map screen a message scrolls along the bottom of the screen and advises Michael to travel to a certain city. The joystick is used to select a destination, pressing fire takes you to the driving screen.

The driving section has a interesting option — you are able to select whether you take control of the steering or to hand it over to KITT. If you choose not to drive then you take control of the crosshairs which can be aimed at the terrorist's helicopters which are trying to stop you completing your mission. When you arrive at the next city (there is a counter to indicate how far away you are from it), you can enter the operations base. However, if KITT still tells you that you need to travel somewhere else then you have to go.



I can't believe Ocean have got the nerve to release a game as bad as this — after a year of hype all they've come up with is a piece of turgid trash. The game basically consists of nothing but a very simple and terminally boring driving simulation which offers no challenge whatsoever — even at 240 mph the car is a doddle to control. KITT the super (!) car only travels at a maximum speed of 45 mph, so there's no point in letting him drive. And anyway, shooting naff helicopter sprites isn't my idea of fun. If you like the TV program and have been looking forward to the game then you're going to be very disappointed indeed. Steer well clear.



Knight Rider appears at last, but was it worth the wait? Well, the answer is a definite NO! What a load of complete and utter rubbish it is. For a start, it's boring — really boring. Driving to the different locations and avoiding the helicopters is completely dull and about as stimulating as working out Pi to the millionth decimal place. The graphics are pathetic, the sound is a joke and the whole game looks rushed. The trouble is they've had sixteen months to program it. Pathetic, treat it like a leper.

Once you arrive at the correct base you then have to attempt to make your way across to the other side of the room, avoiding three or four highly trained killers in the process. The base could be the terrorist's armoury, headquarters, or even the target of their plots. When the screen has been completed a clue to what will happen next appears. This process continues until you have either run out of time or sustained too much damage from enemy fire.



There is one cocktail I'm not particularly fond of and that is excess hype and bad product. This is the perfect mixture if you want to produce Knight Rider. *After nearly a year and a half I expected some kind of mega-game but when this pile of drivel greeted my eyes I was totally repulsed. The concept isn't so bad but the execution of that concept is very poor. Mindnumbingly poor graphics and weak gameplay just add up to a very bad product. Miss it at all costs.*

Presentation 40%
Barely adequate.

Graphics 34%
Simple and ineffective.

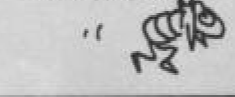
Sound 55%
A few weak spot effects and a reasonable rendition of the *Knight Rider* theme tune on the title screen.

Hookability 29%
Disappointment guaranteed after only a few plays.

Lastability 15%
Severely lacking.

Value For Money 13%
Stick to the TV series, it's marginally better and much cheaper.

Overall 16%
Surely after sixteen months Ocean could have come up with something better than this.



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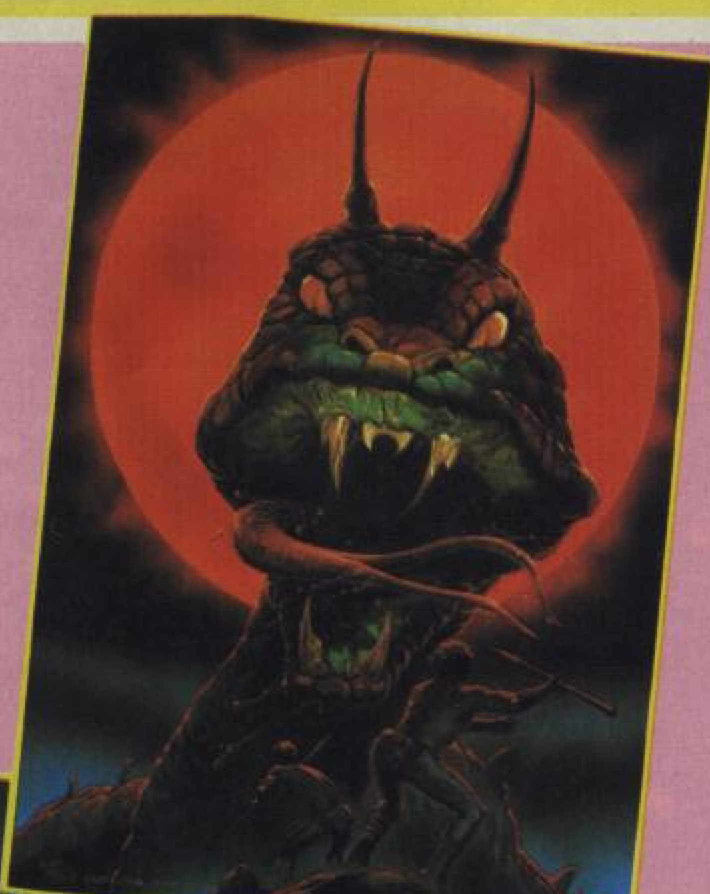
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Technical consultant, Brian Jacks, completing a successful UCHI-MATA, one of the many exciting throws incorporated in the game.

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martech

TWO ON TWO BASKETBALL

Activision, £14.99 disk only, one or two joysticks



Two on Two is the third basketball simulation to appear on the 64. Up to two players can play with or against each other, or one player can play against a computer team. Each team has two members, one computer controlled and the other directly under the control of the player. If one player is playing then the opposing team is completely computer controlled.



Before a game can begin the players must go through a series of options. The first option gives you the choice between having a game or practising shooting and dribbling. Then, the number of players is decided and whether the game is a league or exhibition match. With that sorted out the program asks you to input the names of the teams and 'manager' (the player) and which league they come from (North, South, East or West).

Once the teams are chosen six elements of play, such as jumping and dribbling, are shown and the player is asked to donate points to each element (from a pool of twenty four). It's up to the player to sort out which is best, only practise will tell. Your team-mate can be chosen from a list of ten; each player on the list has a different characteristic, so it's a case of working out which player is most suited to your playing style.

The game is played over four six minute quarters on two 3D flick screens, each with a view of one team's basket. When one screen is in operation the other remains inaccessible to any team member until the attack fails or a basket is scored. When this happens all the players are put under computer control and run to the opposite end of the pitch.

Your player runs around bouncing the ball directly under control of the joystick. When you want him to shoot for goal keep your finger on the fire button and then let go when he has jumped into the air. Passing is achieved by pressing the fire button twice very rapidly. Getting the computer player to behave just how you want him to is another kettle of fish.

After an attack, whether it has been successful or not, you have the opportunity to select which pattern of play the computer player will follow. If you are attacking perhaps you would like him to run straight for the basket, or you might want him to hang back so you can make a break for yourself. The same principle applies when you're defending and four different play patterns are made available to both computer players.

The game continues over the four quarters until the final whistle blows, whereupon the winning team is printed up on screen for all to see.



This would have been a good game if it wasn't for some annoying aspects. Sometimes the computer player behaves irrationally, lobbing the ball back to you when you're in an awkward position, and then there's the annoyance of lots of disk accessing. The game itself is fun, but doesn't stand up well when compared next to something like International Basketball. Two on Two Basketball *is good, but vastly overpriced for what it offers.*



This is the sort of game I like to play after a hard day of zapping aliens and saving the universe in general. Nice relaxing sound effects, smooth graphics, soothing use of colour — in all it's rather jolly. It's a pity it is only on disk, because as it stands at the moment, what with the price 'n' all, there won't be such a great market for it.



This is a very playable basketball game and being able to play with a friend on the same team is a superb idea which works well in practice — although it does lead to a few arguments when a mistake is made! However, there is one big problem with Two on Two Basketball *and that is it wouldn't work at all on cassette, and I certainly wouldn't recommend it to disk drive owners as it isn't a very good example of a disk only game. If* Two on Two *was a single load cassette game costing less then it would be worthy of attention. Why Activision are bothering to release such a weak disk only game to a minority market I don't know. Admittedly* Alter Ego *was only 'available' to a minority of buyers, but as it was such a strong disk only product (which could not have been produced on cassette) it was — as far as I can see — worthwhile.* Two on Two Basketball, *however, is not.*

Presentation 84%
Comprehensive instructions and lots of useful options, but the disk accessing is a real chore.

Graphics 76%
Nicely animated characters but the backgrounds are bland — the addition of spectators would have helped.

Sound 56%
The jingles and sound effects are functional but not that impressive.

Hookability 79%
Easy to play, although it takes a fair bit of practice to get the computer player to follow instructions.

Lastability 63%
The computer plays a mean game and both two player modes offer a lot of potential.

Value For Money 58%
Poor, especially when you consider that *International Basketball* is roughly a third of the price and is much better.

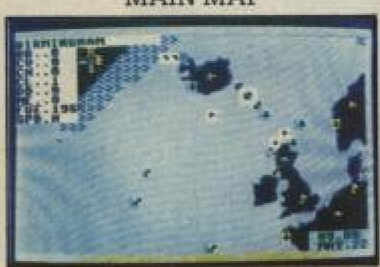
Overall 73%
A good basketball game which has unfortunately been badly implemented.



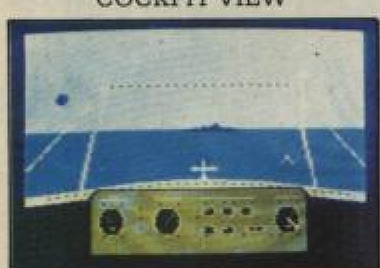
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Bismarck

MAIN MAP

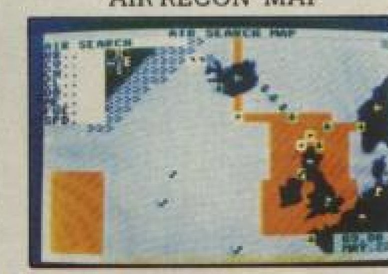


COCKPIT VIEW

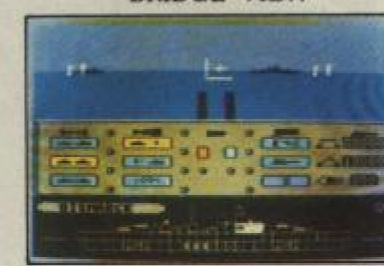


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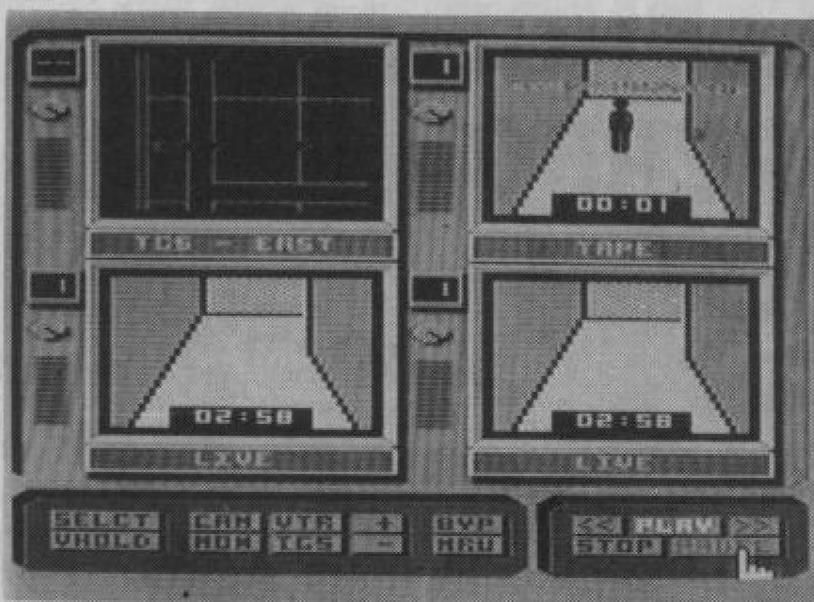
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HACKER II

Activision, £9.99 cass, £14.99 disk, joystick only



It's a year since bemused ZZAP! reviewers opened and booted up a package which greeted them simply, 'Logon Please.' Behind this anonymous introduction lay Steve Cartwright's highly original creation, *Hacker*. He's back with the sequel and this time it's on a much grander scale. Your greeting comes from the government of the United States. The plot is simple. After your exploits in the first game became noted, you achieved a reputation for being an extremely skilled hacker. Now it is to be put to the test as the CIA have found a mission only you are capable of undertaking.

It's believed that secret documents called The Doomsday Papers are being held in a Siberian base. The documents detail a plan to undermine the American government and bring down capitalism in the West, paving the way for Communist expansion. With the aid of three mobiles (similar to those used in the first adventure), you must explore the base and retrieve the plans. This should allow the CIA to implement preventative measures.



I'm in two minds about this game. Yes, it looks very competent and is fun for an hour or so — especially fiddling with the video screens — but I doubt I will ever come back to it. I found the original Hacker *far more intense and enjoyable to play than this. Even though Steve Cartwright has come up with yet another stunningly original game, I would have reservations in recommending* Hacker II *to fans of the original, and would urge you to look before you leap — you will no doubt be impressed by the special effects, but you may well be disappointed with the actual game.*



The start of this game is quite a departure from the simplistic **LOGON** *message which greeted you when* Hacker *was booted up. This one churns out all sorts of Government bumph, but is just as stunning nevertheless. The game itself is superb and the video system totally convincing — I spent half an hour fiddling about with it without even bothering with the game. The game's objective is quite a simple one (if rather right-wing and repellent) but actually achieving it is far from easy! The instruction manual is good, though, and certainly needs to be read thoroughly, otherwise you don't stand a chance. The graphics are brilliant and the sound effects atmospheric and very functional. In fact, the only thing I didn't like about this game was the political implication of the plot. Still,* Hacker II *is a brilliant game and one which I can heartily recommend to anyone who fancies becoming a super hacker.*



I fell in love with the original version and the sequel is dramatic enough to get me excited again. Certainly, from a technical point of view, the game is a masterpiece. The video effects are extremely realistic, right down to the appearance of noise bars during pause and preview modes. What I don't like about this game is the lack of real atmosphere. You get a very self indulgent manual — so much so that it takes some understanding — and a 'message from the government', but gone is the terrifying simplicity and ambiguity that made the first game a midnight classic. Hacker II *is an impressive game in every respect. But in being dramatic, it's lost the subtlety of the original. It will probably be another big success for Activision, and despite the fact that the game isn't as appealing, it's still an extraordinarily original example of Steve Cartwright's talent. It's also an incredibly difficult game. How long people will play before they become bored is another question. Like others of its type though,* Hacker II *will establish for itself a loyal cult of followers forever caught up in a hidden world of techno-spying.*

To complete the mission successfully it is necessary to defeat a complex security system by avoiding or fooling a network of security cameras and personnel. To do this, you have a device which can monitor four cameras, each with thirty eight channels. Video taping facilities exist so you can tape from a camera, and then bypass a camera with a recording, giving you time to manoeuvre without being spotted. The video recorder allows frame pause and preview functions for fine editing — which is essential since each recording has 'synch' numbers which must be correctly matched with live action to successfully fool the security system.

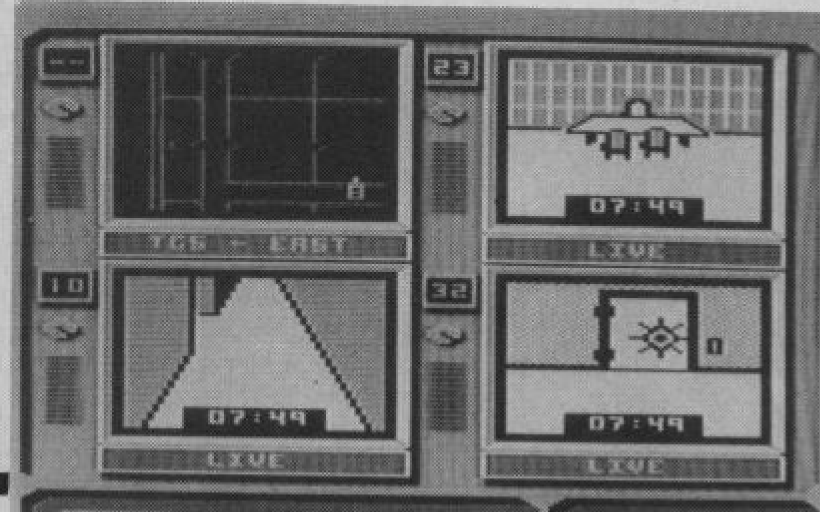
It's also possible to use one of the four monitor screens to display the area around the MRU (Mobile Remote Unit). This display allows you to start creating a map for exploration purposes. It reveals the whereabouts of any security officers in the area, active monitors and anything else you might have to worry about.

The manual is designed as if it referred to the real machinery involved in the game and as a result it is quite a mouthful to digest. However, it does cover all the functions used in the game in explicit detail and adds atmosphere. The manual is actually supplied in an official looking envelope and reflects the atmospheric nature of packaging.

The screen controls are activated by a joystick controlled hand that moves over the panel. Pressing the fire button makes a finger depress the button beneath. This is normally highlighted in a different colour. The animated graphics are black on grey sequences to give the effect of monochrome monitors. The screen borders flicker when you come under attack.

One particularly nasty weapon employed by the enemy is called the annihilator. This can be called in at any time. A kind of anti-robot robot, it hunts down and kills MRUs. Unlike *Hacker*, you have three 'lives' in the form of MRU's. Because of the distinct plot, this sequel is not a series of repetitive actions needed to build up a picture, but rather constant exploration and deception procedures with many subtle differences.

The sheer scope of the game should provide plenty of challenge and it would seem necessary to devote hours of work to solving the game. It is also a very strong hybrid in that it plays like an adventure more than an arcade game but relies on graphics of a superior quality to arcade adventures.



Presentation 86%
Very impressive, although the manual is so verbose it does take time to figure out what does what.

Graphics 90%
The graphics are largely neat rather than astounding and feature some remarkable animation effects best seen in the video sequences.

Sound 69%
Reasonably good, although nothing worth lubricating your lobes for.

Hookability 81%
Intriguing but demanding right from the word go. Some will get immediately buried under maps while others will bury the game itself.

Lastability 89%
Given the apparent flexibility of play, it looks as though a fair amount of midnight oil could get burned in this one.

Value For Money 87%
An impressively packaged game for the price.

Overall 88%
A very clever sequel but as with all sequels, the magic has faded.

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TAKE UP THE CHALLENGE AND YOU COULD WIN A PERSONALISED COPY OF DRUID!



Firebird's latest release, DRUID, puts you in the role of Mr Druid, out to defeat the Evil Princess of Darkness. The nasty ol' princess has unleashed her wrath in the shape of four skulls (wouldn't you just know it?) which have infested the lower vaults of a huge eight storey tower. Mr D, along with his faithful (but not so clever) companion Mr Golem, has to fight zillions of meanies and cast spells left, right and centre in order to transform the world into a happy and peaceful place. Sounds great, eh. Yes it does.

Anyway, some kind 'n' clever chappy at Firebird had an idea — uh huh, and a rather good one at that. What he wants you oh-so-cool-and-artistic people to do is design a final congratulatory screen for DRUID. The bestest entry will be programmed into a special one-off production copy by the authors of the game. Cor! Just imagine: if you win you could own a personalised copy of a best selling game! Impress your friends! (Nyah! Nyah! Look what I've got). Amaze and astound your relatives! (Look Auntie, look what **I** did).

Tell you what, just to give you a few ideas what the screen could look like, here are a few things that the DRUID will have to encounter and overcome to complete the game . . .

The creatures include ghosties (eek!), skeletons (ooh!), big 'n' nasty beetles (ah!), skulls (aargh!), witches (shriek!) and all sorts of traditional scary thingies (sounds like a normal day at ZZAP! Towers). When a druid arrives at this final screen he will have risen through the ranks to become a legendary Light Master. So, get your Play School Painting set out, scribble a screen and whisk your emblazoned pieces of paper off to: **DROOLING DRUIDS, ZZAP! MAGAZINE, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB.**

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1 *(24)* **GHOSTS 'N' GOBLINS** *(10%)*
Elite, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 97%

2 *(3)* **INTERNATIONAL KARATE** *(8%)*
System 3, £6.50 cass, £10.99 disk
ZZAP! Overall Rating: 91%

3 *(15)* **LEADER BOARD** *(8%)*
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ZZAP! Overall Rating: 97%

4 *(1)* **URIDIUM** *(7%)*
Hewson, £8.95 cass, £12.95 disk
ZZAP! Overall Rating: 94%

5 *(20)* **GREEN BERET** *(6%)*
Imagine, £8.95 cass
ZZAP! Overall Rating: 93%

6 *(2)* **MERCENARY** *(5%)*
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7 *(4)* **PARADROID** *(4%)*
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ZZAP! Overall Rating: 97%

8 *(22)* **SLAMBALL** *(4%)*
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9 *(11)* **SPINDIZZY** *(2%)*
Electric Dreams, £9.99 cass, £14.99 disk
ZZAP! Overall Rating: 98%

10 *(7)* **THRUST** *(2%)*
Firebird, £1.99 cass
ZZAP! Overall Rating: 94%

11 *(26)* **KNIGHT GAMES**
English Software, £8.95 cass, £12.95 disk
ZZAP! Overall Rating: 90%

12 *(8)* **SUMMER GAMES II**
US Gold/Epyx, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 97%

13 *(6)* **SUPERBOWL**
Ocean, £9.95 cass
ZZAP! Overall Rating: 90%

14 *(9)* **WINTER GAMES**
US Gold/Epyx, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 94%

15 *(12)* **BOUNDER**
Gremlin Graphics, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 97%

16 *(16)* **ELITE**
Firebird, £14.95 cass, £17.95 disk
ZZAP! Overall Rating: 95%

17 *(10)* **THE EIDOLON**
Activision/Lucasfilm, £9.99 cass, £14.99 disk
ZZAP! Overall Rating: 97%

18 *(-)* **CAULDRON II**
Palace Software, £8.95 cass
ZZAP! Overall Rating: 94%

19 *(14)* **COMMANDO**
Elite, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 77%

20 *(30)* **TAU CETI**
CRL, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 93%

21 *(18)* **KUNG-FU MASTER**
US Gold, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 79%

22 *(-)* **DRAGON'S LAIR**
Software Projects, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 69%

23 *(19)* **PITSTOP II**
US Gold/Epyx, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 91%

24 *(17)* **ROCK 'N' WRESTLE**
Melbourne House, £8.95 cass
ZZAP! Overall Rating: 53%

25 *(-)* **SPELLBOUND**
MAD (Mastertronic), £2.99 cass
ZZAP! Overall Rating: 94%

26 *(-)* **SENTINEL**
Americana, £2.99 cass, £4.95 disk
ZZAP! Overall Rating: 93%

27 *(29)* **STARQUAKE**
Bubble Bus, £8.95 cass
ZZAP! Overall Rating: 93%

28 *(21)* **BOMBJACK**
Elite, £9.95 cass, £14.95 disk
ZZAP! Overall Rating: 47%

29 *(13)* **YIE AR KUNG-FU**
Imagine, £8.95 cass
ZZAP! Overall Rating: 68%

30 *(23)* **RAMBO**
Ocean, £8.95 cass
ZZAP! Overall Rating: 65%

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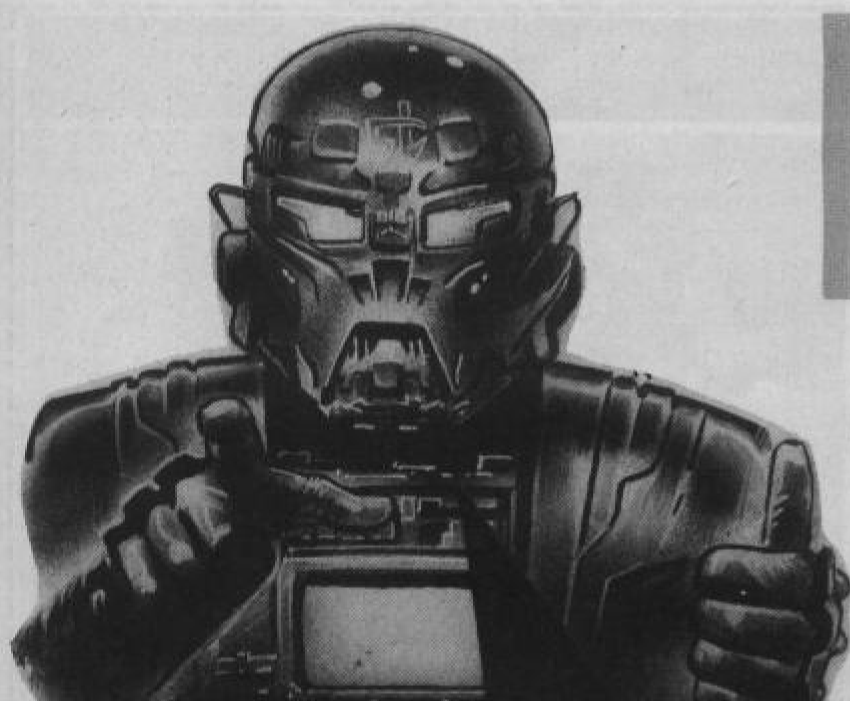
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1 ....
2 ....
3 ....
4 ....
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THE ZZAP CHALLENGE



THE BATTLE OF GREEN HATS

And so, the time of challenge comes once again. But do we see a ZZAP! champion? NO! I have been browsing though my chronicles of ancient computer history and have decided instead to adopt a challenge format which pits two readers against one another. The reason for this is that the odious Penn and Rignall have refused to partake in any challenges in the near future because of 'the pressures of trying to get the magazine together' and 'we haven't any spare time anyway'. Pathetic stuff indeed (methinks they are plain yellow), but it gives the opportunity to change the rather tried and tested ZZAP! chumpion versus reader challenge.

With the new format settled I set my computer to scan through the many ZZAP! challenge forms, and within a few seconds it had found two readers claiming huge scores on Imagine's arcade conversion, *Green Beret*. **Colin Redfern**, a seventeen year old hailing from Heywood, near Rochdale, felt that 'he was the best' with a score of over 427,050. He sounded very cock-sure and I thought him of the right mettle for a challenge. The other fellow, fourteen year old **Ian 'Oss' Ellis** from Leeds, sent in a claimed score of 329,050 which 'mashes any ZZAP! reviewer's score into a pulp'. I am inclined to agree with this. I arranged the date for the contest to take place and waited, patiently . . .

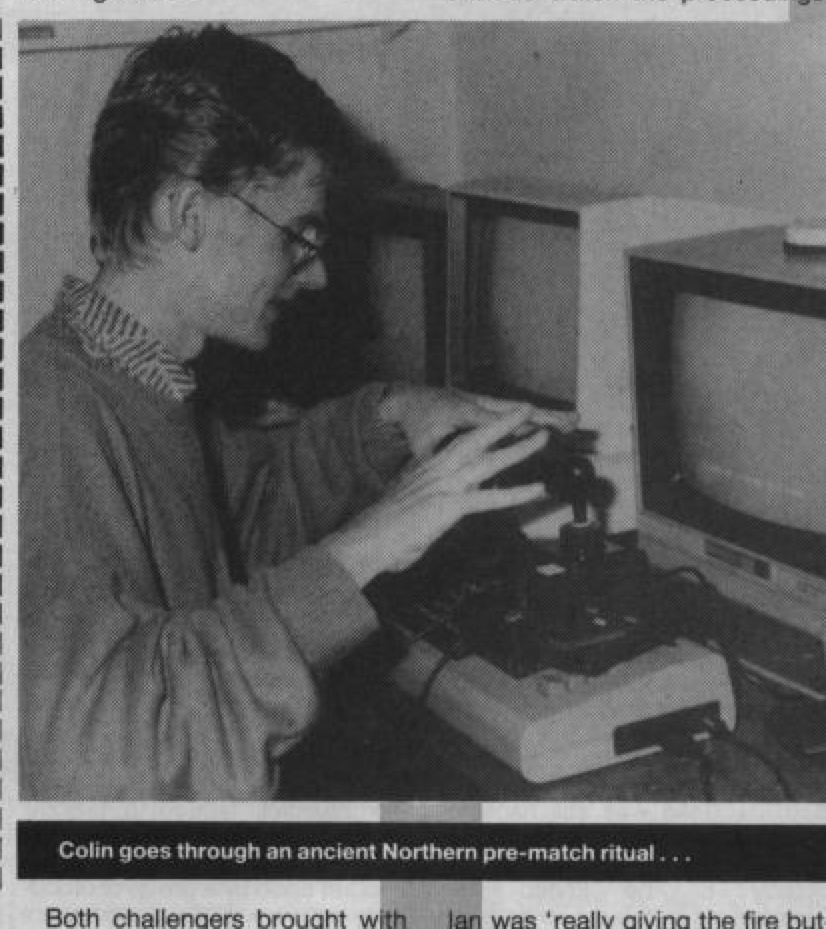
The appointed day dawned and I sent the ingenuous Rignall to meet them at the station. The train eventually arrived, a primaeval machine belching smoke and soot as the driver shovelled petrified wood into its engine, and both challengers emerged from the rusty carriages looking rather weary. Their weariness soon dispersed after Rignall had given them a cupful of a foul black brew known as coffee. I think it was more of a short, sharp, shock effect than a soothing, relaxing one . . .

Both challengers brought with them moral support: Colin had in tow his brother, Steven, and Ian his good friend Daniel. I explained the rules of the contest — the highest score achieved within fifteen minutes and the best of three games. As soon as I had said this there were whining noises coming from both camps. Colin spotted that Ian had an autofire joystick grasped in his sweaty maulers and was moaning that it gave him (Ian) an unfair advantage. As if he needed to tell me! I consider the autofire joystick to be a wimp's tool and forbade Ian to use it lest an unfair advantage be gained. With that issue settled I thought all would go well . . . but no! Ian started moaning that he wanted to put the 64 on the floor so he could use the space bar with his foot! What a strange being. This request was unfortunately impossible due to the length of the wires — the computer just hung there halfway between the table top and the floor, so Ian had to make do. Such moaning and carrying on — I thought the ZZAP! team were supposed to be the primadonnas!

Once everything had been sorted out I ordered the challenge to commence before the players had a chance to gripe further.

PERIOD ONE

Both players started confidently, especially Ian, who whistled along to the in-game drumbeat. I sat back to watch the proceedings.

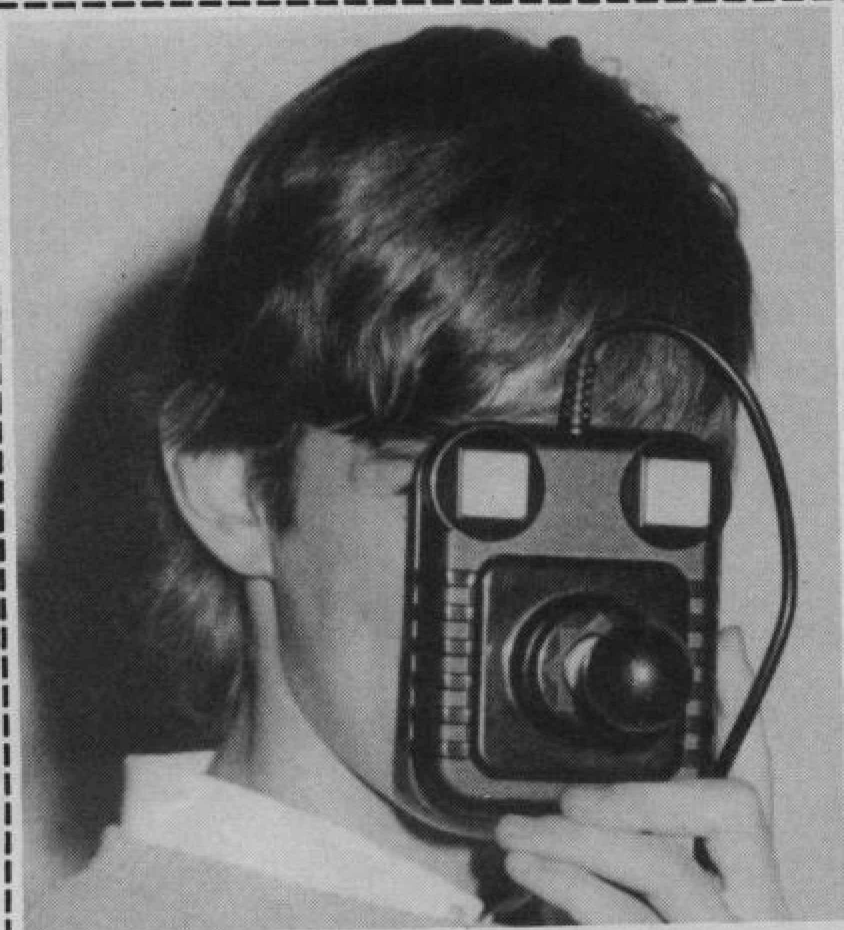


Colin goes through an ancient Northern pre-match ritual . . .

Ian was 'really giving the fire button ten' and I watched with satisfaction as he disposed of troop after troop of enemy soldiers. Colin was going great guns too and was making full use of the flame throwers he was collecting. His use of the deadly fire-spitting weapon meant that he was the first to reach the final stage of the level, the all-out attack from enemy soldiers. He stood his ground well and stabbed them all to finish level one with a score of 32,300. Ian's progress was slightly slower, but his score was almost 9,000 more than Colin's as he began to tackle the final sequence. Using the flame thrower to its full potential he frazzled all but one soldier, who was quickly dispatched with a few swift thrusts of his flashing blade. As he started on level two I made a note of his score of 41,100 and was impressed.

Ian whistled calmly away to himself and made his way through

CHALLENGE CHAL



. . . and Ian goes through his. Strange people indeed.

level two where he became unstuck when he reached the stage where parachutists drop down from the top of the screen. The idiot ran straight underneath one, who obligingly dropped a full load . . . Colin was still hacking away, though, and was slowly but surely pulling ahead. I watched intently as he knifed the parachutists and kung-fu experts and then groaned inwardly as he was shot in the lower groin — a foolish mistake which cost him more than time!

A strange garbled moaning noise coming from Ian's monitor attracted my attention and I watched as he ran into yet another parachutist. Obviously this chap is a slow learner. I continued to watch to see whether he'd make the same mistake again but was disappointed — he continued onwards to the end of level two and knifed all the dogs without further loss of life.

Colin plodded on and also disposed of the dogs with no trouble at all, his score at the end of level two reading 76,000. Ian was making good headway and by the time he reached the middle of level three he had caught up with Colin. I watched as the two battled together . . . it was good to see two battles within a battle.

Suddenly, a groan from Colin informed me he had lost another life, a silly mistake resulting in a lead-filled posterior. This minor upset didn't seem to shake him in the slightest, although I noticed his jaw muscles tightening slightly. Within a few seconds of Colin's demise Ian also lost a life as he was set upon by a group of blood-lusty soldiers. Both players were still neck and neck as the soldiers attacked Ian again. Swift joystick toggling and feverish presses of the fire button failed to thwart their move and I watched as a kung-fu soldier leaped into him. Ian was on his last life and looked rather desperate.

Colin, a strange expression spread over his visage, was still knifing and dodging halfway through level three when he came unstuck. Committing himself to climbing a ladder he was followed up by an enemy soldier, while another strolled about at the top awaiting his arrival. This rather comic scene caused a few sparks in my humour circuits as I watched Colin try to battle his way out of an impossible situation . . .

My cackling at his demise seemed to spur him on and he reached the end of level three and disposed of all the gyrocopters without any trouble. Ian, on the

Playing too many computer games can lead to deformity. See the evidence and believe. Colin Redfern is on the left with Ian Ellis on the right.



Steven holds his brother's joystick in an attempt to boost morale.





LENGE CHALLENGE

Look at the concentration . . . would you believe that this man has already knifed 210 innocent soldiers?



other hand, was still battling as best he could under the circumstances and was trying to score enough points to earn himself an extra life. His toil was in vain, however, and I watched as his last life went, not with a bang, but a whisper as he was kicked in the larynx by an over-enthusiastic kung-fu soldier. Six minutes had elapsed on my chronograph and I registered his score of 122,000. Ian restarted his game, a worried look on his face and I noticed that his incessant whistling had now ceased.

Colin, oblivious to Ian's troubles, continued his game unabated and scored 147,700 before another life went. Ian was gurgling away to himself and I noticed he had lost a life right at the very beginning of his new game — oh dear. He continued towards the end of level one whilst Colin was pounding away on level four with a score almost ten times greater.

Precious time was slipping away when Colin lost his penultimate life, but he continued to battle onwards and finished level four — and the game — making it look incredibly easy. Ian was still under pressure and had lost yet another life soon after starting level two. Meanwhile, Colin started on level one again with a score of 209,000 to Ian's pitiful 49,050.

Ian smiles as he hacks his 198th soldier to death.

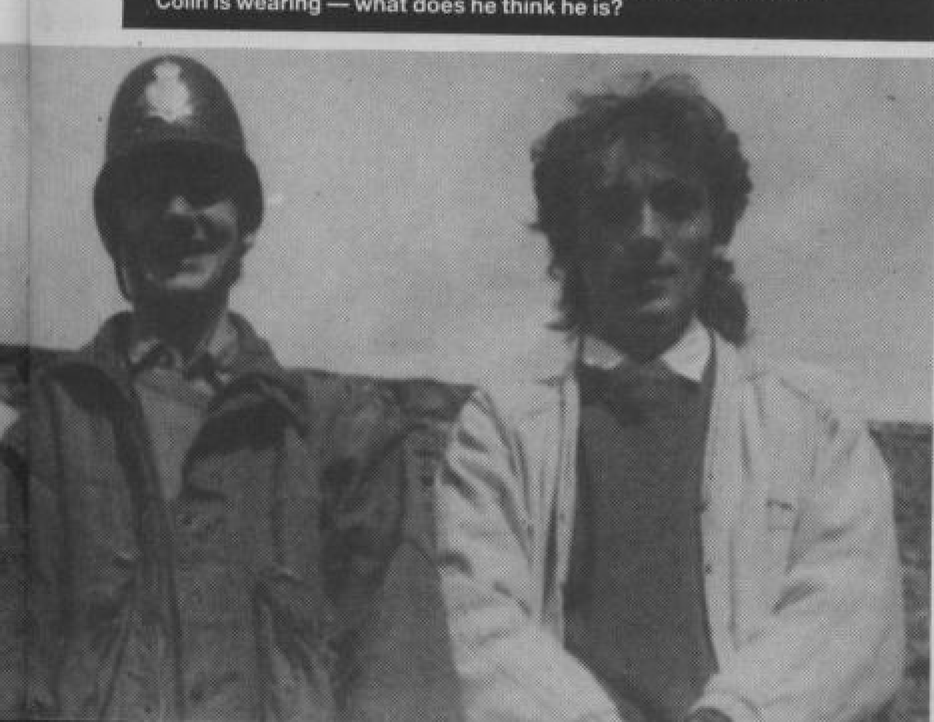


Colin battled through level one for the second time with ease, boosting his score to 248,900 and earning himself an extra life as he did so. Ian, looking rather miserable by now, lost another two lives. It really wasn't going well for him . . . but then he was finding out what life was like in a real man's world, a world without autofire joysticks.

Colin battled through level two without loss of life and disposed of the dogs with ease, piling on the points. Ian had learned of Colin's score and seemed to slump back in his chair, knowing that within the imposed time limit it was impossible for him to catch up. He gracefully retired leaving Colin to battle on for the full fifteen minutes and achieve a most impressive final score of 350,700.

First blood to Colin, and I wondered whether Ian would be able to bring himself out of the doldrums. I ordered the next game to begin immediately . . .

The players and their moral support. What a foolish looking hat Colin is wearing — what does he think he is?



PERIOD TWO

Within seconds of my cry of 'let the game commence' both players were knifing and dodging with a vengeance. Ian was still looking visibly shaken but Colin oozed with confidence, a greasy smile of glee plastered over his features. I watched intently to see if he would make the first mistake, and was highly amused to see both players fall flat on their faces very shortly after starting, Colin being molested by a soldier as he ran past a truck (his score 19,100) and Ian losing a life under similar circumstances when his score read 18,450.

Ian continued but within seconds he had lost his second life — obviously your Earth saying 'when the going gets tough, the tough get going' did not apply to this mere mortal. Ian decided that the only sensible option was to start afresh, so he deliberately killed himself and started a second game. Meanwhile, Colin had finished level one with a score of 38,450 and was ploughing his way through the second stage.

I strained to see whether Ian was having better luck, but he showed me it clearly wasn't his day by losing a life with only 12,230 scored. A few seconds later another life was lost to marauding soldiers and again he was forced to start afresh — things were looking grim for the hapless fellow.

Colin was way ahead by now and even a loss of a life at 75,600 points didn't shake him, he simply went on to kill all the dogs at the end of level two and boosted his score to 85,700. His opponent was going from bad to worse — he lost a life with only 11,000 scored. The bemused chap continued his game and lost his second man at 22,650. Shortly thereafter, just as he arrived at the missile base, Ian was 'done over' by a kung-fu soldier and was forced to start yet another game.

Unaware of his opponent's misfortune, Colin pulled further and further ahead. A loss of life at 99,000 points didn't stomp his yomping progress. While Ian lost two lives early on in his new game, Colin increased his score to 143,00 until the loss of another life caused him to slow down a little. Within seconds he'd lost another life and became visibly annoyed with himself. Ha! He then made his final mistake by leaping into an enemy soldier, terminating his game with a score of exactly 154,00. Only seven minutes of game time had elapsed, so Colin started once again.

By now Ian had reached the missile base on level one, but he failed miserably to negotiate the barrier. Fortunately, his efforts earned him an extra man and he tried again to get past the end of level one. This time he did, earning himself a total of 56,900 in the process. Colin, on the other hand, was doing well again and had almost caught up with his opponent as he rushed through level one without loss of life. Ian was sweating profusely and tried his best — which was far from good enough. At the end of level two, with a score of 99,650, he lost his final life. He then realised it was impossible to beat Colin's score within the time remaining and retired gracefully. Colin had won! Needless to say he was well rewarded . . .

ACE (Cascade)
26,890 John Doyle, Kilmarnoch, Ayrshire
17,750 Bruce Wood, Harworth, S Yorks

BOMB JACK (Elite)
1,248,000 Hatti Jarvelin, Oulu 14, Finland
441,100 Andrew Maddison, Coventry
407,980 Chris Gues, Weymouth, Dorset
354,640 Michael Ager, Middleton, Manchester
333,740 Mark Ford, Hebburn, Tyne and Wear
317,950 Marc Hodge, Selby, N Yorks
160,170 Adrian Steen, Dukinfield, Cheshire

CAULDRON II (Palace)
153,750 John Reynolds, Duxford, Cambridge
132,400 Shaun Russell, Shildon, Co Durham
100,250 Tony King, Egham, Surrey
61,350 Chris Jones, Brierly Hill, W Midlands
53,000 Mark Stevens, Bishops Stortford, Herts
51,000 Jason Jennings, Solihull, Birmingham
41,050 Craig Brydon, Melrose, Scotland
40,750 Michael Ager, Middleton, Manchester

ENCOUNTER (Novagen)
1,888,000 Me, Crewe, Cheshire
649,900 Andy Clifford, Aylestone, Leicester
553,900 Mick O'Reilly, Rishton, Lancs

GRIBBLY'S DAY OUT (Hewson)
62,899 Peter Evans, Aberporth, Dyfed
15,729 Tim Veal, Portishead, Bristol
24,776 Steve Lee, Guildford, Surrey

GREEN BERET (Imagine)
490,900 Nigel Froud, Godalming, Surrey
430,550 Robert Hemphill, Glasgow
427,900 Colin Radfern, Rochdale, Lancs
329,050 Ian Ellis, Leeds 16
305,150 Marcus Thomson, Broxburn, W Lothian
225,600 Christopher Haden, Cleethorpes, S Humbs
197,000 S Curran, Chelmsey Wood, Birmingham
182,450 Mark Watson, Consett, Co Durham
182,000 Steve Palett, Tile Cross, Birmingham
179,000 J Jasmikowski, Slough, Berks
173,300 Wayne Jelly, London SE15
171,100 Justin Lambert, New Barnet, Herts
154,950 Anand Aggorwal, Rushden, Northants
152,650 Alex Phare, Marldon, Devon
151,450 John White, Whitefield, Manchester
149,000 Brian Swan, Fife, Scotland

GHOSTS AND GOBLINS (Elite)
100,000 Philip Young, Wakefield, W Yorks
100,000 Mark Ford, Hebburn, Tyne and Wear
90,800 Nick Webb, Christchurch, Devon
74,800 Dafydd Sion Rees, Pwllheli, Gwynedd
74,200 Aidan Donnelly, Dublin 14
71,350 Philip Evans, North Comelly, Mid Glam
63,200 Michael Howell, Redcar, Cleveland
51,300 Michael Curran, Glasgow
44,800 Kelvin Clegg, Hayle, Cornwall
41,700 Jonathan Schunke, Southport, Merseyside
38,400 David Carter, Yeovil, Somerset
37,000 Daniel Cornish, Guildford, Surrey

INTERNATIONAL KARATE (System 3)
302,000 Shazad Iqbal, Bury, Lancs
234,800 Ian Foster, Milnsbridge, Huddersfield
186,000 S Curran, Chelmsley Wood, Birmingham
168,000 David Gill, Exmouth, Devon
167,200 Jon Mullinson, Portadown, Co Armagh



Greetings! It's gratifying to see a change to the challenge! No vile ZZAP! moron to antagonize me — I can just sit back and enjoy the proceedings.

<u>Now listen carefully, my faithful followers</u> . . . Early in the New Year the ZZAP! CHALLENGE CHAMPIONSHIP will take place. Over the next few months I will be monitoring the score tables to find the five most consistent high scoring heroes. Then, I shall invite them to ZZAP! towers to battle it out in the ZZAP! reader's challenge championship. I'm sure the ghastly Penn and Rignall will want to partake in this event too, so here is your chance to show them up for what they really are . . . incompetent! Keep playing — I am watching.

THE SCORELORD SPEAKETH

162,000 Steve Palett, Tile Cross, Birmingham
134,100 Tony Holland, Leicester
126,200 Mark Duncan, Edinburgh
126,600 James Tansley, Buchingham, Bucks
123,000 James McGungle, Glasgow

KUNG-FU MASTER (US Gold)
4,385,990 Stephen Pennel, Fordingbridge, Hants
3,802,983 Andrew Dallyn, Braughton, Devon
1,116,143 Bruce Wood, Harworth, S Yorks

KORONIS RIFT (Activision)
128,780 Mark Tortolano, Stirling, Scotland
96,430 Colin Burroughs, Ipswich, Suffolk

MERCENARY (Novagen)
1,909,000cr Francis Morrisey, Nuneaton, Warks
1,909,000cr Paul Booth, Leyland, Lancs
1,909,000cr Ian Robinson, London N17
1,909,000cr Paul Forbes, Liverpool L8
1,909,000cr Andrew Dalyn, Braughton, Devon
1,909,000cr Colin Bayne, Glenrothes, Fife
1,909,000cr Jonathan Wedderburn, London N6
1,909,000cr Michael Finbow, Sawston, Cambs

MERCENARY: THE SECOND CITY (Novagen)
523,981cr Raymond Catalan, Ruislip, Middx

NEW YORK CITY (US Gold)
4,241 Chris Breed, Slough, Berks

PARADROID (Hewson)
187,065 Andrew Mackay, Liverpool 18
175,892 B Mainwaring, Stoke on Trent
116,945 Andy Clifford, Aylestone, Leicester
113,445 John Doyle, Kilmarnoch, Ayrshire
110,545 Mark Stevens, Bishops Stortford, Herts
69,752 Fraser Clark, Chichester, Sussex
51,175 Paul Timlin, Glasgow
43,125 Stephen Lunn, Wisbech, Cambs

PING PONG (Imagine)
57,040 Barrie Hallett, Lawrence Weston, Bristol
51,300 Anoosh Lachin, London W13
32,930 Paul Smith, Stourbridge, W Mids
31,180 Lars Roar Johansen, 2190 Disenna, Norway
30,110 Jonathan Twist, Blackpool, Lancs

PHANTOMS OF THE ASTEROID (Mastertronic)
561,412 M A Grist, Reading, Berks
286,064 Chris Napier, Long Marston, Herts
135,172 Steve Mackinoer, Hull

ROCK 'N' WRESTLE (Melbourne House)
842,480 Jamie Ford, Southampton
821,400 John White, Whitefield, Manchester

RAMBO (Ocean)
3,197,800 Gavin Burnett, Westhill, Inverness
2,691,200 David Connor, Aintree, Liverpool L30
1,113,100 Stanley Overy, Dumbarton
833,500 Fraser Walker, Dunfermline, Fife
833,400 David Carter, Yeovil, Somerset
807,100 Nicholas Wilkins, King Lynn, Norfolk
654,000 Andrew Cranidge, Plymouth, Devon

RAGING BEAST (Firebird)
67,092 Matthew Minshull, Great Barr, Birmingham
63,883 Matthew Dodd, Braunstone, Leicester
63,041 Stephen Lunn, Wisbech, Cambs
62,973 Rick Wilson, Poynton, Cheshire

SCARABAEUS (Ariolasoft)
273,744 Douglas Clark, Carstairs Junction, Lanark
256,128 Luis Troyano, Stockport, Cheshire
74,501 Ian Robinson, London N17

SABOTEUR (Durell)
£99,999 Julian Smith, Sheffield
£36,800 John Trainor, Barhead, Glasgow

STARQUAKE (Bubble Bus)
287,763 Nigel Froud, Godalming, Surrey
273,667 Per Kjellander, Stenungsund, Sweden
192,220 Carlo Iacono, St Albans, Herts
152,805 Marc Foord, Twickenham, Middx
131,740 Martin Threlfall, Deane, Lancs
129,682 Steven Medcraft, Rayleigh, Essex

SPINDIZZY (Electric Dreams)
(JEWELS COLLECTED)
100% Mark Lietch, Norwich, Norfolk
100% Ross Macdonald, Blackburn, W Lothian
92% Robert Troughton, Keighley W Yorks

SKOOLDAZE (Microsphere)
44,110 Lars Barup Sorensen, 8800 Viborg, Danmark
28,670 Paul Malley, Knebworth, Herts

SLAMBALL (Americana)
2,520,430 Thea Bradbury, Cambridge
2,505,750 Steve Worble, Coventry
1,867,300 David Patts, Gateshead, Tyne and Wear
1,512,160 Gavin Burnett, Westhill, Inverness
1,417,220 Terry Lilley, Ipswich
1,282,110 Philip Stokes, Epping, Essex
1,112,510 Philip Woodfield, Rogerstone, Gwent
1,103,600 Simon Perry, Woking, Surrey
968,870 Philip Davies, Pencoed, Mid Glam
900,080 Nick Webb, Christchurch, Devon
894,400 Marc Jeffries, London SW16

SPLIT PERSONALITIES (Domark)
175,700 Paul Lucas, Cambridge

THRUST (Firebird)
474,380 Chris Smith, Silver Range Manager, Firebird
218,200 Andrew Johnson, Pudsey, W Yorks
184,950 Mark Simson, Elgin, Morayshire
137,400 Jonathan Gandy, Topsham, Devon
108,900 Arlo Swinson, Doncaster, S Yorks
108,900 Neil Parkin, Sheffield
93,700 Alex Phare, Marldon, Devon

TAU CETI (CRL)
20,465 Robert Elliot, Middlesbrough, Cleveland
20,260 G Sampson, London E15
19,880 Paul Lennon, Craigavon, Co Armagh
19,450 D Flanagan, Agbigg, W Yorks

TRAP (Alligata)
481,900 Lawry Simm, Liverpool L23
429,510 Colin Bayne, Glenrothes, Fife
328,500 Robert Elliot, Middlesborough, Cleveland
305,400 Jason Ford, London
290,300 Bradley Moffat, Glenrothes, Fife

URIDIUM (Hewson)
3,428,985 Andrew Mackay, Liverpool 18
1,183,610 Kim E Kjer, 2860 Soborg, Denmark
1,007,605 Russel Wallace, Dunlaughaire, Co Dublin
649,475 Alex Phare, Marldon, Devon

V (Ocean)
21,200 Danny Pratt, Southampton
21,100 John Doyle, Kilmamoch, Ayrshire
18,100 Bruce Wood, Harworth, S Yorks

YIE AR KUNG-FU (Imagine)
102,562,500 Scott Grarcen, Whitley Bay, Tyne and Wear
25,224,300 Kevin Parkin, Sheffield

Z (Rhino)
232,000 Anand Aggorwal, Rushden, Northants
187,300 Mark Taylor, Stanford-le-Hope, Essex


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When Greg Barnett joined Melbourne House he was still learning about the 64. Since the release of his first game, HUNGRY HORACE, he has gone from strength to strength and has been the force behind many legendary programs, such as THE HOBBIT and WAY OF THE EXPLODING FIST. Now, after six months in the making, FIST II is about to hit the software scene — and it looks as thought Melbourne House are going to have yet another smash hit on their hands. Gary Penn got up bright and early to talk to Greg, who had just finished eating his tea in sunny Australia . . .

FROM HUNGRY HORACES TO EXPLODING FISTS

How near to completion is *Fist II*?

It's virtually complete — we're just adding the finishing touches.

Is it a true follow up to *Fist*?

Not really — *Fist II* is more of a role playing game with karate combat. There are around 600 screens spread over caves, a town — and so on. You meet various different characters on your travels: Ninjas, Shoguns and animals — panthers and snakes. You can either fight them or run away, or even walk straight past them.

Are there fewer moves available than in *Fist*?

Well, no — there are in fact more moves; there are less fighting moves than in *Fist*, but more moves in total. Certain moves are affected by your surroundings — for example, if you're in water you can't somersault.

Where does the game take place?

Ah, *Fist II* is set a fair few centuries later than *Fist*. You start as a disciple outside a volcano and have to pass through the jungle, leap or swim waterfalls, explore underwater caverns — that sort of thing. There are eight scrolls — Trigrams — to be located and eight temples.

Trigrams?

Yes — the scroll system is based on I Ching, the art of ancient Chinese fortune telling. You have to find the Trigram associated with each temple and then meditate — there's a meditation sequence. Each trigram has a different property — for example, if you find the Trigram of light and meditate at a temple you are given the power to see in the dark caverns. It is possible to get through the game without the aid of certain Trigrams — but it's not easy.

How does the fighting work?

Similar to *Fist* but with a continuous energy system. You lose energy when fighting and energy is replenished when you're not fighting. But if you get poisoned — by a snake, say — you don't get energy back, so you have to meditate. Meditating builds up the potential for maximum energy.

All this in one load?

Yes, it's a single load. There's continuous scrolling — we've used two scrolling techniques depending upon whether you're walking or fighting. When you're walking it's better if the player is central and the screen scrolls with you. The screen scrolls less during fighting so you can move across the screen and fight as in *Fist I*. Even though *Fist II* has karate combat, it's not just another karate game, there's a lot more to it. We'll be giving away an enhanced copy of *Fist I* on the flip side — the graphics are better and there's a continuous energy system.

Have you seen any other karate games — *International Karate*, for example?

Yes, but they've been a long time coming — *Fist* was released over a year ago now. I notice the graphics in *International Karate* are very similar to those in *Fist* — especially certain ▶



"WHERE'S THE REST OF HIM?"

moves. They seem like the *Fist* graphics with extra frames.

Were you aware of the leg sweep cheat in *Fist*?

I was aware that some of the guys in-house could do very well by leg sweeping. I notice in your magazine there are high scores of a million and so on — I can't imagine people bothering to sit down for hours on end, pulling down on the joystick and pressing the fire button. That's a boring way of playing a game. We hear of people who are still playing *Fist* properly and enjoying it. You can come home from work, load up *Fist* and relieve the day's frustration.

***Rock 'n' Wrestle* was a big disappointment after *Fist*.**

Well yes, that seems to be what the British press thought — *Rock 'n' Wrestle* went reasonably well in Britain, though, and it's gone down really well in Australia and the States. I suppose it may have been the graphic representation that put most people off. We had to fit a lot of graphics in *Rock 'n' Wrestle*, more than in *Fist*, so we had to cut down somewhere. A lot more effort went into *Rock 'n' Wrestle* — perhaps we tried to be too innovative, what with all the moves and 3D movement in and out of the ring. Some people can't get into the game, others persevere and find it great. I suppose some people were disappointed with *Rock 'n' Wrestle* because they were expecting something more impressive than, and similar to, *Fist*. I think it went down better in Australia and the States because wrestling is more commercial — *Rock 'n' Wrestle* is actually based on that sort of commercial wrestling which doesn't seem to be so popular in Britain. There was a campaign to get *Rock 'n' Wrestle* endorsed by a professional British wrestler but we didn't want that.

How many people are working on *Fist II*?

There are two graphic artists, three guys arranging the graphics screens, and a musician. We had to write our own special utilities to handle the new scrolling routines, we don't exploit previous routines, we always try to create something new — like in *Fist* there are the sprites and in *Fist II* there's the scrolling.

What do you program on?

I program on a development system for the BBC and download from BBC to Commodore. I need the full 64K to download into, so there's no way I can program on the Commodore straight. I'll soon be upgrading to an IBM system.



Do you consider yourself a competent programmer?

The whole team consists of reasonably competent programmers producing reasonably competent programs.

Have you become limited by the 64?

It's not been pushed to its limits. I think most games in Britain today are exploiting old techniques. At the time, *Fist* was using 75% of the machine. *Fist II* is getting there. Sound techniques have improved — the music in *Thing on a Spring* was good when it first came out — Rob Hubbard gets good sounds but he's becoming repetitive.

Are you going to continue programming on the 64?

We're not going to discard the 64 for a while yet. The Commodore and Spectrum will last for quite a while, they certainly won't be dropped overnight. I doubt that people will stop buying games if they stop selling the machines.

Any English programmers you admire?

I thought you might ask me that — yes and no. I admire Minter for attempting things that aren't commercial — I admire someone who sits down and tries something new. Andrew Braybrook is professionally competent — *Uridium* only uses 40 to 50 percent of the 64's capabilities but it is well put together, I admire that. But I've seen few improvements. I admire any programmer who sits down and tries to be innovative.

What about musicians?

We hear a lot of Rub Hubbard. He's very popular but I can't understand why — yes, he used nice instruments at first but his music hasn't improved. The music on *International Karate* sounds like the music from *Thing on a Spring* slowed down — and I'm not the only one who has this opinion over here. Rob Hubbard's tunes are very jolly but what about atmospheric music in games. Sound effects have been neglected too. Music is a harder thing to appreciate than games since each individual has his or her own tastes. There's still room for improvement, though.

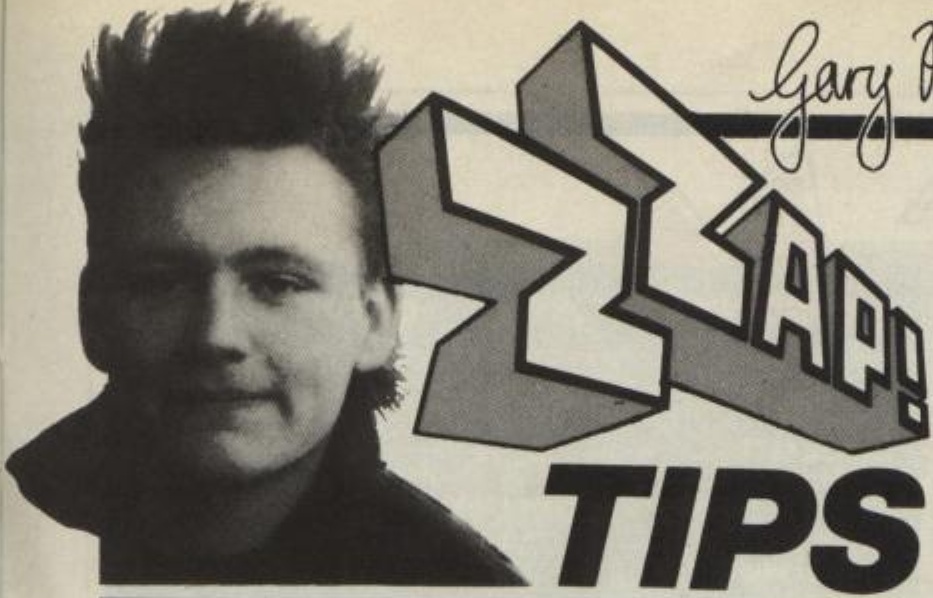
Have you any favourite games?

There's one game I didn't like but it set a trend so I admire it for that — *Manic Miner*: it certainly started a new wave of platform games with its use of a cute character and so on. Some American software is good. *Archon* was good for its time — a sort of Dungeons and Dragons game on a chess board. The *Ultima* series . . . you certainly get your money's worth. I don't really like any particular game — I find a few things I like about a game, like a nice scroll routine, that sort of thing. The people buying games now aren't hackers or programmers, they're more objective and stand back and look at the game as a whole. I wouldn't mind seeing *Leader Board* — I'd like to see a good golf simulation.

Are you releasing any more adventures in the near future?

Yes, there's the sequel to *Lord of the Rings*. But I'm not involved in writing adventures, they take a lot longer to write and require substantially more effort. I quite enjoy creating scenarios involved with adventure games, though. We've got lots of good programs coming out in the near future — five or six major releases out before this Christmas, including *Fist II*. You may not have seen many Melbourne House games in the charts recently, but the situation is about to change . . . ●

Gary Penn



ICUPS (Thor/Firebird)

Load *ICUPS* and reset your 64. Now you can enter some POKEs from the Medway Boys **who are members of the Chatham CBM Club . . .**

POKE 3265,234
POKE 23676,234
for infinite lives.

SYS 2064:SYS 33280 **to restart.**

TRAP! (Alligata)

Two very small 'cheats', courtesy of Mr A Crowther from Sheffield . . . Enter DEMO in the Hi-score table to see the 'hidden' demo (very nice), and hold down SHIFT and type R, A, T when on the title screen to access some 'hidden' options. Eeeeeeh! Reet grand, tha'.

Cwipes! Worra lorra tips this month . . . Loads of POKEs and well-crucial hints, including the complete *Strangeloop* solution, a map and tips for *Tau Ceti* AND *Mercenary — The Second City*, and much, much more! Cor! (Drool! Slobber!) There's even a neat new POKEs section, especially for those lucky enough to own Trilogic's EXPERT cartridge! (See page 60). Crikey (Gasp!).

Apologies must go to Philip Cheshire **from Rotherham in South Yorkshire. Philip's *RMS Titanic* map was used to produce the map printed last month — and I forgot to mention the fact. Sorry, Phil, but I've got a memory like one of those culinary doobries with holes in . . .**

GROG'S REVENGE (US Gold)

You too can have infinite lives, thanks to Paul Carloss. Here is a listing, type it in . . .

```
10 DATA 169, 180, 141, 243, 3, 169, 2, 141, 244, 3, 76, 13, 8, 169
20 DATA 192, 141, 171, 138, 169, 2, 141, 172, 138, 76, 44, 138
30 FOR A = 679 TO 704:READ B:POKE A,B:NEXT
```

Once you've done that, enter RUN (RETURN) **then** LOAD (RETURN). **'Press play on tape' and wait until the READY prompt hits the screen. Now type** SYS 679 (RETURN) **to load and run the game.**

BOMBO (Rino)

You can never find a copy of a game when you want one. Well, I can't. I waded through ump-teen hundred cassettes, but could I find a copy of *Bombo*? No, I couldn't. Timothy Collins **from Hartlepool in Cleveland sent in this tip, see, and . . . Hmph! Never mind — when the title screen appears type in** SCORE **and you probably won't get killed the next time you play.**

MERCENARY (Novagen)

Oliver McMullen from Bentley, near Farnham in Surrey, was the first person to write to me with the following tip:

'There is a large Pyramid at **79-39** to the NorthWest of the Central City area. Walk to the middle of this carrying only the Kitchen Sink and pick up the Pyramid. Now, any other objects you pick up can be dropped and suspended at any point above the surface of the planet.

DAMBUSTERS (US Gold/Sydney Developments)

Paul Carloss has some neat POKEs which allow you to . . .

Fly at ground level and turn into barriage balloons.
Gain altitude with all four engines on fire without even extinguishing them.
Travel along an endless runway without your undercarriage down.

. . . amongst other things. However, there are a few points worth bearing in mind . . .

In order to get up enough speed to gain altitude on Scampton field, you must still have full engines, flaps and undercarriage.
If you are flying at ground level to gain altitude you must be flying level as your wing catches the ground and keeps you at ground level.

Type in this listing . . .

```
10 DATA 169, 180, 141, 243, 3, 169, 2, 141, 244, 3, 76, 13, 8
20 DATA 169, 96, 141, 97, 34, 141, 120, 34, 76, 0, 10
30 FOR T = 679 TO 702:READ A:POKE T,A:NEXT
```

Now enter RUN (RETURN) **followed by** LOAD (RETURN). **When the READY prompt appears type** SYS 679 (RETURN) **to load and run the game.**

BEYOND THE FORBIDDEN FOREST (US Gold)

AMTIX techno-spurt, Anthony Clarke**, was the first in the office to finish this great game, so I thought it best that he tells you how to deal with each nasty . . .**

The Scorpion

Easy this one, run as far back into the screen as possible and place the sight so that it is level with the ground. Shoot the crawling nasty as soon as it enters the screen and run away from it so that it just disappears off the screen. Turn around and do it again. Keep using this procedure until there is one less bug in the world.

The Verme

Stay at the back of the screen, set the sights about half an inch above the ground, turn around and shoot everything that slithers into view. If you miss five Verme in a row the next one will kill you, stay at the front of the screen for a nice bit of gore if you know you are going to die. Remember: if you have enough arrows to allow you to enter the caverns then enter quickly after missing your chance with these meanies.

The Dragonfly

This is usually difficult to hit due to the strange aiming technique. It may seem as if you hit the dragonfly, but because the sights were not on the same level as it's proboscis (look that one up) you missed. The best idea is to put the sights in the centre and fire quickly when the dragonfly is level. Sometimes it's possible to shoot the winged menace even though it is behind you, although this is usually done by accident. Try getting killed just to see the way your juices are sucked out when it gets you!

The Lizard

Otherwise known as FATTY STOMPER around the ZZAP! office, this guy will waste no time ripping your body to shreds. Look to see which way he's coming towards you, then run in the opposite direction firing as often as you can. Get it right as there's usually no second chance — ARRRRRGH! (SQUELCH! UGH!)

OK so you made it into the caverns . . . You should find that your arrows have doubled in quantity, and will now count as the number of lives.

The Bat

Around you, you should see a single orange bat — this is the only one which can be killed, but the other black shadows bite so be careful. The best place to stand is in the far left hand corner with the sight one third of the way down the screen, and fire like crazy until you get it. This glowing freak is just too hard to hit by chasing him around — wait until he gets in close. Once it is dead go into the hole in the back wall on the far left hand end of the cavern . . .

The Hydra

With four fire breathing heads this is the hardest screen. You must hit one of the heads four times to stop all four breathing fire, the far right hand head will always breath fire though, even if they seem to have stopped, so always run around the back of the creature to get the three other heads starting form the left. I find it best to 'hide' far right, nipping out to shoot when the opportunity arises. Once you have hit each head the Hydra throws a quick wobbly before turning to stone.

The Demogorgon

What an evil beast this is, one false move and you will either fall down his pit or be turned into Wollemberry Pie (made with ground adventurers' bones). Run to the back of the screen and wait until the screen flashes and the chink in the Demogorgon's armour shows up. Mark the correct horizontal position of the chink along with the required sight height setting. Get yourself killed, put your man in the right position, set the sight and fire straight up — if you fire from the side you will miss, and probably fry.

Once you get the chink, the creatures stomach will explode all over the screen and you are greeted with . . . well, I'll let you find that one out for yourself!



TIPS

RASPUTIN (Firebird)

If you've got a copy of this game, load it up and start playing it. Now press F5 **to pause, then type** DJINN **followed by any two numbers to activate the cheat mode. Thank you** Mark Stevens **from Thorley, Bishop Stortford, Hertfordshire.**

STRANGELOOP (Virgin)

Once *Strangeloop* **has loaded press the fire button twice and pause the game. Press** S **and then** F1. **Depress the play button on the cassette deck, and then press** F7 **followed by** RUN/STOP **in conjunction with** RESTORE. **Now enter these POKEs . . .**

POKE 45486,173
for infinite lives

POKE 44217,173
for infinite fuel

SYS 865 **to restart (press * to lose a man). To make a map draw a 10 x 25 grid. Mark the X axis 0-9 and the Y axis A-Y. Pause the game at any time to find out your current location. Now — if you're sitting comfortably in front of your 64, joystick in hand — here's how to complete the game . . .**

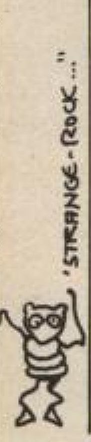
Go to N2 and shoot the prism to kill the MEGA-SWARF and get the JET CYCLE. Go to N8 and fly through the top right hand corner of the screen to appear in N9. Get the MAGNET. Grab the PLEASURE CIRCUIT from U6 and give it to the MARVIN THE ROBOT at V8 to receive a BUPA CARD. Give the BUPA CARD to DOCTOR PSYCHO at C5 to obtain a CIRCUIT BOARD. Go up through the far right hand column at A3, then go right and get the CBM 64 MANUAL. Go to J0 and give the CBM 64 MANUAL to the COMPUTER. Go through Q6, the TESLA ROOM, to Q5 and get the BOTTLE OF CORROSIVE ACID. Drop the ACID onto the WHITE BAR at H5 to get the SOLDERING IRON.

Go to:
E3 for the EYE SHIELDS.
E9 for the WELDING GEAR.
Q2 for the GEIGER COUNTER.
S4 for the CASSETTE OF SORCERY.
B7 for the ROBOT MANUAL.
O9 for the RED HERRING.
L8 for the TIME BOMB.
P2 for the 5 CREDIT COIN (fly to the far right and quickly back again).

Give the 5 CREDIT COIN to the VENDROMAT at Y7 to receive a FUSE and 1 CREDIT change. Give the 1 CREDIT COIN to the ROBOT at L6 and go through the new door to L7 to get the KEY. Go to J2 and face the blocked door. Drop the KEY to open it. Fly to L0, the REACTOR ROOM, and move up to the CENTRE DOOR. Press the fire button to get the ID CARD. Give the FUSE and the SOLDERING IRON to the ROBOT at J5 in exchange for a PAIR OF HANDCUFFS. Hover above the BLUE BAR at A6 and drop the ID CARD. Enter the COMPUTER ROOM below and use the MAGNET to destroy the ROBOT TAPES and halt the POLICE PATROL at F3. Go to T4 and drop the CIRCUIT BOARD and SOLDERING IRON into the GREEN BOX to activate the TRANSPORTER. Enter the TRANSPORTER and press the fire button to appear in a SECRET ROOM. Get the OIL CAN and teleport back to T4. Give the OIL CAN to the ROBOT at R4 to get a FLAMEPROOF SUIT. Go to F3, put on the EYE SHIELDS and FLAMEPROOF SUIT, and use the WELDING GEAR to cut through the door leading to the CONTROL ROOM. Enter the CONTROL ROOM and disable the ROBOT with the HANDCUFFS. Enter the COMPUTER and drop the RED HERRING onto the RED HERRING SIGN. When the MONSTERS appear, drop the TIME BOMB and make yourself scarce. Once the TIME BOMB has exploded, re-enter the CONTROL ROOM, fly up to the GLOWING OBJECT and use the ROBOT MANUAL. Jump up and down and shout: 'Hooway! I've done it!' . . .

Oh yes, beware the PICK POCKETS in W0.

Thanks to Shaun Haggan **from Consett, Co Durham;** Gazza, Pacco and Nico **from South Belton, Great Yarmouth, Norfolk;** Wayne Calver, **Addiscombe, Croydon, Surrey. And someone from Rogerstone, Newport, Gwent.**



DRAGON'S LAIR (Software Projects)

Despair no longer — the princess will be yours for the taking! Thanks to Jason Hill **and** Craig Wright **from Stoke-On-Trent in Staffordshire, who were kind enough to send in the complete 'solution' . . .**

The First Disk

Simply run towards the wind (it only appears seven times) until it disappears (I find it also helps to 'waggle' left and right relative to your position — GP).

Skull Hallway

Continually . . .
Tap forward on the joystick to avoid the skulls.
Press the fire button to shatter the first hand.
Tap forward to avoid the second set of skulls.
Press fire to destroy the two hands — one from the left, the other from the right.
Pull back on the joystick to dodge the bats, and then push right to avoid the bats (they follow you down the corridor)
Push left to avoid the slime, then forward to dodge it again, and then right to dodge it for the last time.

The Burning Ropes

Push up and keep your finger on the fire button until you reach the third stone. Always wait until the rope nearly touches the stone before jumping onto it. When on a rope, swing twice before jumping to the next.

The Weaponry

Continually . . .
Press fire to dispose of the ball and chain.
Push left to avoid the jug.
Press fire to push the wall back.
Push right to dodge the axe, and then right again to dodge the shield.
Press fire to push back the other wall.
Push left to dodge another axe.
Press fire to dispose of another shield.
Push forward to avoid yet another axe.
Push right to dodge the fireball before you exit.

Ramps and Giddy Goons

Kill all the goons or you will not be able to jump to the next ramp. The ramps disappear after a while, so don't linger.

The Tentacle Room

Continually . . .
Press fire to dispose of the tentacle from the ceiling.
Push left to move away from the tentacle which attacks from the floor, then push forward to dodge another.
Press fire to dispose of the two tentacles which appear, one after the other, from the ceiling.
Push right to move closer to the door, then right again to dodge another tentacle before you exit.

The Second Disk

Not so tough. The wind doesn't blow as hard as before, but it blows for twice as long and appears at least eight times.

The Deadly Checkerboard

Keep jumping onto a square next to the Knight, hitting him with your sword each time.

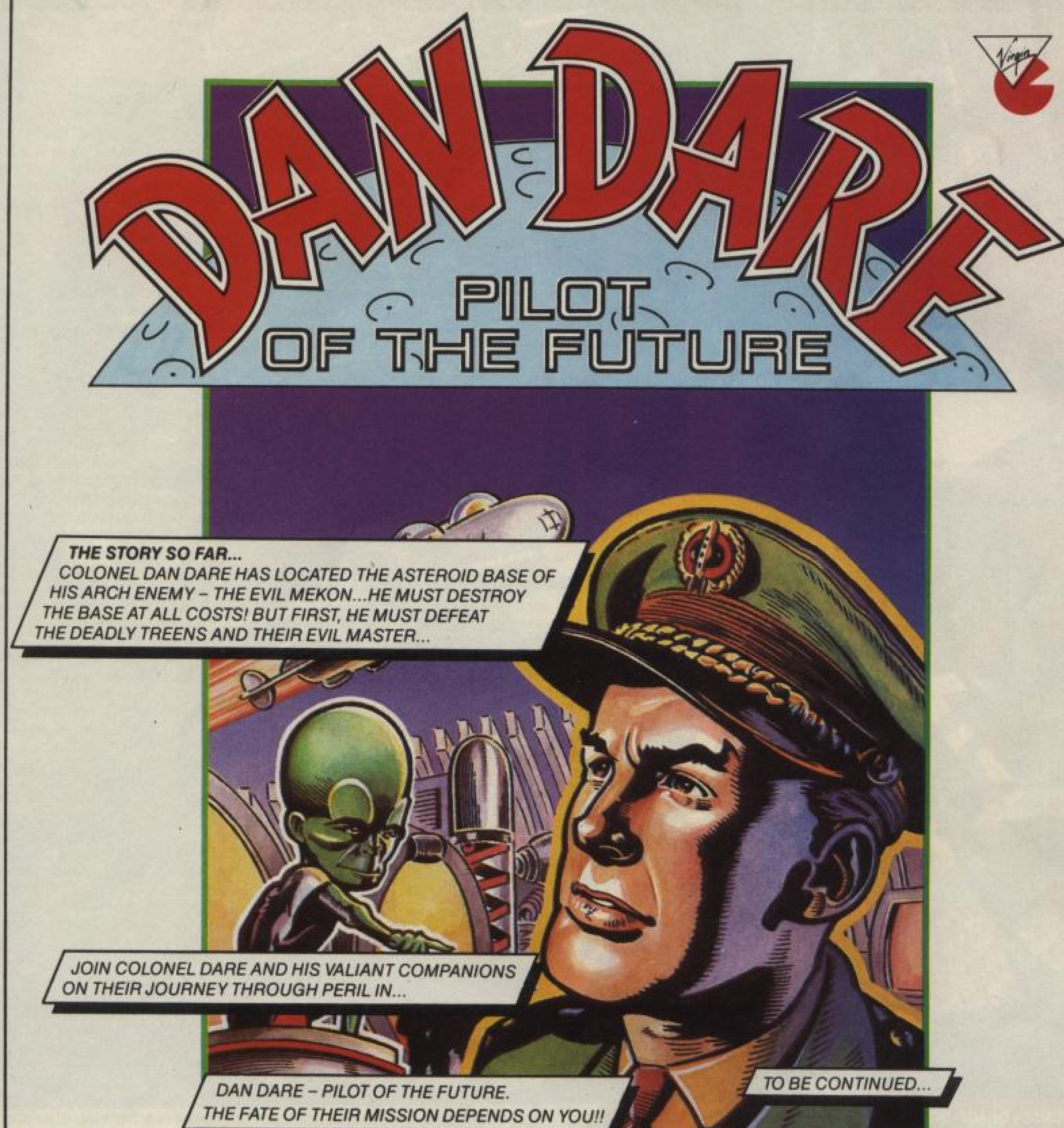
The Dragon's Lair

Get the treasure if possible. Be careful as you go for the sword — especially at the edge of the cliff. Watch out for Singe's fire. Jump off the ramp and Daphne is yours for the taking . . .

CAULDRON II (Palace Software)

A quick rundown of what each object does . . .

The CROWN protects you from the Witch's magic.
The SCISSORS are needed to cut off a piece of the Witch's hair.
The SHIELD makes you 'immune' to the skeletons.
The AXE allows you to break through doors.
The GOBLET stops the hands from reversing the controls.
The WITCH'S HAIR must be put into the Cauldron whilst in possession of the MAGIC BOOK.



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Thanks to John Twiddy (the programmer behind the 64 conversion of *Tau Ceti*) for the map and tips . . .

When you start playing *Tau Ceti*, it is quite easy to get the hang of, just zooming around shooting the hell out of anything on screen. However, in order to play it effectively, you should understand how to read and use the instruments properly. So, I'll start by explaining each instrument and how to use it fully . . .

The Skimmer

The main screen shows your view outside the Skimmer. As you fly around, time passes and the sun moves across the sky. Obviously, it gets darker towards dusk or dawn and completely black after sunset. Luckily for you though, the manufacturer of the Skimmer was kind enough to install several devices to help you on your way. Firstly, you have the option of changing to infra-red vision, which allows you to see anything at any time of day but unfortunately things become rather fuzzy and it's hard to distinguish goodies from baddies in the heat of battle. Secondly, you may fire flares to bathe the scene in light but you must remember that you only have a limited number. There is a third method which could be used in emergencies which involves landing your Skimmer on the planet's surface and waiting the appropriate time till it is daylight again (according to the STATUS report). For any sceptics out there who wonder why the robots should stop shooting you just because you're like a sitting duck (they've never heard of the Geneva convention out there), then you should know that the robots sensors rely on detecting energy fluctuations and since you've shut down your ship, they can't track you.

One rather useful feature is the ability to alter your view to either the sides or back. This means you can circle around objects without losing sight of them and, more importantly, you can target on objects to the rear or sides of you and missile them as you're running away. Unfortunately, the Skimmer isn't equipped with side lasers so you can't laser them but you've got to give them a chance, haven't you? One word of warning: watch the Long Range scanner for objects in your path because you can still collide with them even if you can't see them (you're not an ostrich!).

The long range scanner on the right hand side is another very useful piece of kit. Irrespective of your current viewing angle, the top of the scanner is always the direction in which you are heading. There are two modes of operation, long and short range. The long range mode is as per norm but the short range mode gives the added feature of allowing you to identify the different types of objects, although you pay for this by losing viewing range. This means you can see the objects well before they come on scanner. Buildings with which you can dock are shown in black, while dangerous enemy robots are shown as white dots. This is very useful for identifying the lethal objects from amongst the passive ones when in battle because time is too precious to waste.

The compass is a simple device but it is rather sensitive to vibration and can be damaged by enemy fire. Fortunately, in addition, there are two very useful ADF'S (Automatic Direction Finders) in the bottom right hand corner. The top one of the two is homed in on the centre of the city. This does not necessarily mean that it is in the centre of all the buildings but it allows you to locate yourself. The bottom one, however, points

towards the nearest jump-pad. By using these two ADF'S, it is quite simple to find you way around, even without using the main compass. You must remember that the city is very regular and that the jump-pads are always located directly North, South, East or West of the centre of the city and once you're going roughly in the right direction, the bottom ADF can be used to home you in to the jump-pad.

In addition to these, there are two further items which make your job even easier still. The first is a tracking sensor which detects when you are being probed by various alien devices who possess radar equipment. These objects, whilst tracking you, enable any robot in the area to shoot you far more efficiently. So these radar bases should be despatched to the great robot graveyard in the sky as soon as possible. The second sensor is an alert status indicator. This flashes various colours, depending whether there are Hunter crafts in the area or just enemy robots. The rate of flashing is varied depending on whether you are being tracked or not.

Die! You Beastly Alien Thing . . .

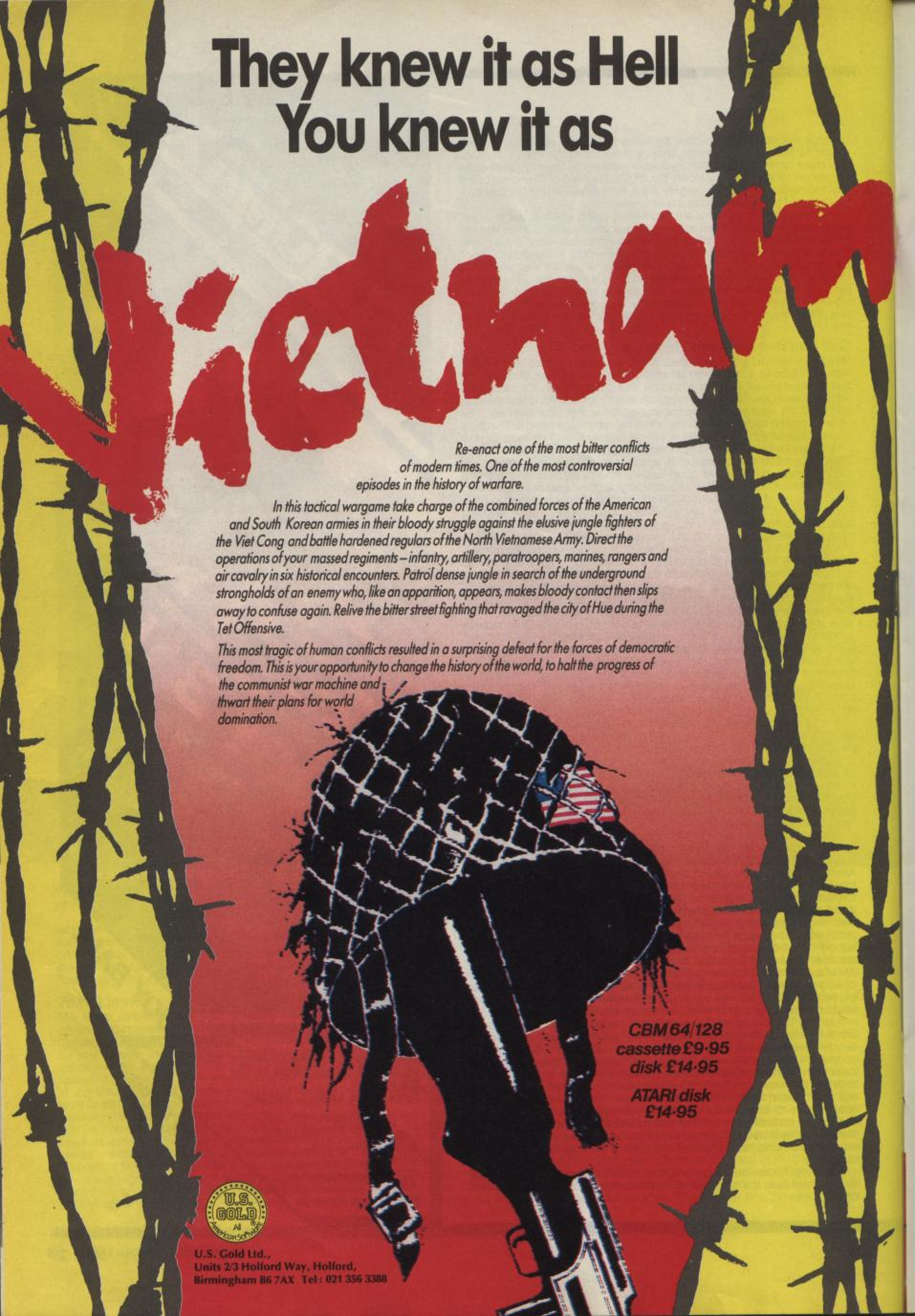
Having described your craft then it's down to the actual battle itself. Although initially, it may seem sensible to blow the guts out of everything that peeks its head above the horizon, this is not actually the case. This is for four reasons. Firstly and most importantly, of course, is that mission control don't want you to. The second reason is that your laser will heat up and may be rather slow to respond when you really need it. Thirdly, if you accidentally hit one of the dockable bases, then they tend to take offence and tell you where to go when you want to dock. Bear in mind that if you do accidentally do this, then leaving the city and returning makes them forgive you (time's a good healer). Fourth and finally, there is a particular type of alien who will happily let you go around doing your own thing, unless you try to shoot at it in which case, I wouldn't want to be in your Skimmer. Therefore, you will realise the important point is being able to identify objects as soon as possible. All forms of Hunter attack craft are reasonably easy to spot because they are fairly flat and hence always appear below the horizon when they first appear on the screen. The best way to shoot these is to stay as close to the ground as possible in order that they can be lined up by the laser. Be careful you don't scrape the barnacles off your ship by going too low or try and enter the bases at this height. Most of the hunters are reasonably easy to shoot, although the mark ones are hardly worth wasting a laser shot on because by the time you've got close enough for them to see you and rise up into attack mode, you could have rammed them anyway (I'm not recommending this as a means of conquering the planet but it can sometimes be useful as a last resort if your lasers get damaged). Alternatively Mk V's are rather the opposite, mainly because they have a lot higher fire power, faster manoeuvering, and also the ability to fire AMM's if you try to missile them. Luckily, these Hunters and the control towers are the only robots that are able to fire the AMM's. However, the ability to shoot these is an essential skill. You should realise that the robots don't have instantaneous reactions to a missile being fired so if you fly close to them before firing the missile, it's got the best chance of not being wasted.

As the Mk V's are fairly hardy, you should give them a couple of blasts of laser in addition to a missile to be certain of destroying them. Some buildings have the ability of firing missiles at you and a very wary eye should be kept for the warning of one of these being fired since they are fairly lethal to you. They can quite easily be despatched by one shot of laser or an AMM though.

Once you have had a bit of practice at wreaking havoc on Tau Ceti's surface, then you should set off on the task of collecting the fuel rods. You should plan out a suitable route before setting off, using the map function to determine in which positions the appropriate jump-pads from city to city are, and to try and minimise the distance travelled and the duplication of travelling through already examined cities. Be warned! Although you may destroy the Hunters within a city, the supply centres also allow the defence systems to regenerate the hunter crafts for next time you happen to be passing through. Certain cities only have civilian supply centres while others have military ones, so you should be prepared and know where to got to stock up on the essential missiles and AMM's. One thing that is very important is to note down in the pad which cities you have already scavenged for any available rods because it can be very annoying turning up at Centralis with only 39 of the 40 rods sections and not knowing where the last one is.

It is very useful to save the game every couple of cities because you can then return to the previous version if you get slaughtered by a particularly malevolent set of robots in the next city. Although it does improve your score initially, it is usually better to wait till you've got as many as you can before trying to assemble them. It is easy enough to fit the rod halves together but it can be annoying trying to find the other half to a rod which still hasn't been found. Also, the insertion of the rods into the reactor room needs to be done as quickly as possible because of the highly radioactive state of the room. This means that it could be difficult to insert them all without becoming irradiated if you enter the room to just insert one rod each time, as compared to inserting them all at the end of the searching.

Hopefully, for any budding starfighter, this should make it easy enough to slaughter even the toughest of the poor robots so I wish you the best of luck.


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THE HUMAN RACE (Mastertronic)

Unfortunately we don't possess a copy of this game, so I couldn't test the following POKEs. Oh well. If they work you can thank Paul Carloss from Sutton Coldfield. If they don't — well, that's tough, I suppose. Anyway, type in POKE 43,200:LOAD (RETURN) and 'press play on tape'. When ?SYNTAX ERROR appears type in . . .

```
POKE 43,1
110 IF F=10 THEN POKE 792,251:POKE 793,252:GOTO 10
```

. . . followed by RUN (RETURN). The game will now load, but not run. When the tape stops moving and the screen goes blank, press RUN/STOP in conjunction with RESTORE. You can now enter any of the following POKEs . . .

POKE 4440,22 to play screen 2
POKE 4440,23 to play screen 3
POKE 4440,24 to play screen 4
POKE 4440,25 to play screen 5
POKE 4440,26 displays the final screen.

POKE 40500,234
POKE 40501,234
POKE 40592,234
to remove the big cat and the dinosaur from the first screen.

POKE 40506,234
POKE 40507,234
POKE 40508,234
to stop the dragonfly moving on the first screen.

POKE 40503,234
POKE 40504,234
POKE 40505,234
to replace the bird with a static piece of garbage.

POKE 16215,141
to make the balls of fire harmless on the second screen.

POKE 50319,141
to become invincible on the fifth screen.

POKE 3707,(0-4)
to choose which tune is played on the title screen.

SYS 3700 restarts the game.

INTERNATIONAL KARATE (System 3)

Hyper Hacker One from Burnage in Manchester has found a simple method of entering the POKEs printed in issue 16 — and it doesn't involve a reset. Such a nice chap. Rewind your *IK* cassette to the beginning (where else) and type POKE 43,255:LOAD followed by a press of the RETURN key. Depress the play button on your 1541, and when the READY prompt appears enter POKE 43,1:LOAD "",1,1 (RETURN). Wait for a while, and when the cursor reappears enter LOAD "",1,1 (RETURN) to load the last part of the game. Once loaded, you can enter any of the POKEs from the August issue . . .

1985 (Mastertronic)

How would you like to play *1985* without any GROUND MISSILES or FLYING SAUCERS? I thought you might . . . Type in this listing, as supplied by Paul Carloss . . .

```
1 SYS 63276:POKE 783,1:POKE 831,255
2 POKE 832,2:SYS 62828
3 POKE 749,226:POKE 750,252:POKE 770,167:POKE 771,2:POKE
776,167
```

Now enter RUN (RETURN) to load the game. When the 64 resets, type in this listing . . .

```
1 FOR G = 11264 TO 11584:POKE G,0:NEXT
2 FOR G = 27676 TO 27693:READ A
3 POKE G,A:NEXT
4 POKE 9750,219:POKE 9753,219:POKE 9756,219:POKE 9759,219
5 SYS 20000
6 DATA 42, 77, 79, 68, 73, 70, 73, 69, 68, 32, 86, 69, 82, 83, 73, 79, 78, 42
```

Type RUN (RETURN). After a short pause the game will run and * MODIFIED VERSION * will be displayed at the bottom of the title screen. Yeah? OK, press the fire button and play the game . . .

EQUINOX (Mikrogen)

How about infinite lives and the solution to the first level? Yeah? OK, here's some POKEs, courtesy of those Medway Boys . . . Load the game, reset the 64 (an alternative method of entering these POKEs would be appreciated) and type in . . .

POKE 13563,234
POKE 13564,234

SYS 2825 to restart.

Now, here's how to complete the first level . . .

Get the TELEPORTER CREDIT from A2
Pay the TELEPORTER in C1
Teleport to A1 and get the HAND DRILL
Teleport back to C1
Enter the MAGNETIC LIFT in C2
Exit the LIFT at E2
Use the DRILL to open the SAFE and get the DYNAMITE
Use the DYNAMITE to clear the RUBBLE in B2
Get the TELEPORTER CREDIT from D2 via D3
Pay the TELEPORTER in C1
Get the CANISTER from B2
Go back to C1 and teleport to A1
Dispose of the CANISTER, then teleport back to C1
Get the KEY from F3
Use the KEY to to open the DOOR in B2
Get the LEVEL TWO PASS from B1
Enter the TRANS-LEVEL TELEPORTER at A3
Exit the TRANSPORTER. You should now be on level two . . .

(Thanks to cute 'n' cuddly Hanna Smith — Girly Tipster for CRASH — for the above solution).

CAULDRON (Palace Software)

Once again Tim and Ian Fraser come to the rescue. These very handy POKE-i-poos make the hag immune to all nasties. Simply type in the following listing and save it out to either tape or disk for future use (remember to check the listing for errors before you save it) . . .

```
10 FOR I = 973 TO 980:READ A:POKE I,A:NEXT
20 DATA 169, 130, 141, 200
25 DATA 163, 108, 47, 0
30 FOR I = 679 TO 767:POKE I,PEEK(I + 8192):NEXT
40 SYS 686
```

Now enter SYS 63276:POKE 830,34:POKE 832,48:SYS 62828 (RETURN) (don't RUN the above listing — not yet, anyway). Press play on tape and when READY appears type RUN (RETURN) to load and run the game.

JET SET WILLY (Software Projects)

Yet more useful POKEs for this ageing platform game, courtesy of Tim and Ian Fraser from Ruilip, Middlesex. All you have to do is rewind your *Jet Set Willy* tape, type in the following listing — followed by RUN (RETURN) — and then press play on tape. The game will load and run as normal, but the Wine Cellar bug will be fixed and any sprite collision detections ignored . . . Oh, and you will also have an infinite number of Jet Set Willies to play with. Coo.

```
9 SYS 63276:PRINT CHR$(147)
10 POKE 783,1:POKE 830,34:POKE 832,48:SYS 62828:POKE
53265,PEEK(53265) AND 239
11 FOR I = 8941 TO 8955:READ X:POKE I,X;NEXT
12 FOR I = 0 TO 42:READ X:POKE 1280 + I,X:NEXT
27 FOR I = 679 TO 777:POKE I,PEEK(8192 + I)
28 NEXT:STOP
99 DATA 0, 5, 52, 206, 76, 0, 5, 137, 238, 76, 0, 5, 76, 0, 5
100 DATA 169, 27, 141, 17, 208, 169, 85, 141, 98, 242, 169, 169, 141, 146,
51, 169, 0, 141, 147, 51
101 DATA 169, 234, 141, 148, 51, 169, 76, 141, 119, 57, 169, 7, 141, 120,
57, 169, 46, 141, 121, 57
102 DATA 76, 160, 15
```

UP 'N' DOWN (US Gold/Sega)

Wouldn't it be nice if all the nasty cars suddenly disappeared into thin air. Hmm, yes it would. Tell you what, type in the following listing, as supplied by Andrew Grifo from Walkden in Worsely . . .

```
10 FOR A = 300 TO 313:READ B:POKE A,B:NEXT
20 DATA 162, 165, 160, 124, 142
30 DATA 248, 138, 140, 248, 138
40 DATA 32, 132, 255, 96
```

Rewind your *Up 'n' Down* cassette and type RUN (RETURN) followed by LOAD (RETURN). 'Press play on tape' and wait for the loader to load before attempting to enter these POKEs . . .

POKE 1011,44
POKE 1012,1

Now type RUN (RETURN). Once the game has loaded it will run, and all the silly cars will have gone (apart from your own, that is).



EXPERT ADVICE . . .

FOR USERS OF TRILOGIC'S EXPERT CARTRIDGE



Games on the 64, as we all know, have become bigger and better as the programmers' knowledge of the machine has grown. Unfortunately for us mere mortals, more and more games include levels we can dream about — either lives or time run out all too quickly.

A number of games have 'cheat modes' which allow invincibility, but as these are often used for test purposes by programmers, they can spoil the essence of the game. This is also true of disabling the sprite detection or allowing the hero to walk through walls etc. After all, zapping the nasties or dicing with death is all part of the fun. Some of this has been overcome by several clever hacks to give more lives or time. Unfortunately, with some games, the only way to examine and modify the code involved resetting the computer which could corrupt or most likely, result in the complete loss of the program. Until now.

As you may of guessed, help is at hand with an excellent new product — Trilogic's EXPERT CARTRIDGE, a new tape to disk 'program freezer' system which features a very powerful machine-code monitor. When a game is stopped using the EXPERT no code is lost or corrupted, and it also very cleverly remembers where the game was stopped so it can be restarted again perfectly every time.

As owners of the EXPERT will know, it has an excellent machine-code monitor (if the very mention of machine-code fills you with dread, fear not — read on, it's easy with the EXPERT). Using the monitor facilities, you can alter a game and then restart it to try out your alterations or save it to disk first.

Hopefully, each month we'll be showing you how to work various cheats on games which would be impossible without the EXPERT cartridge. Follow the step by step instructions below, be careful — typing mistakes can result in a fatal error — ie, the program will hang-up when you try to restart it!

GREEN BERET (Ocean)

How to get infinite lives . . .

1) Load the cartridge with v1.6/2.6 software and load and run the game in the usual way.
2) Stop the game by tapping the RESTORE key ONCE ONLY.
3) Type D 1535. (including the full stop) and then press (RETURN)
4) The following line should be displayed:
., 1535 CE B3 03 DEC $03B3
5) Use the cursor keys to locate and change the line to read:
., 1535 EA EA EA DEC $03B3
Then press RETURN TWICE. (When you press RETURN, the line will change by itself — this is OK).
6) To play the modified game, type R and press RETURN.
7) To save it, type Q 02 and press RETURN. Place your library disk in the drive and then type:
Z "G.BERET.INFINITE" (RETURN)
8) To restart the game after saving it, type G 081B (RETURN)

How to get unlimited weapon use . . .

Repeat steps 1, 2, and 3 in cheat 1 above and at step 4 type:
D 16F3
Change the line so it reads:
., 16F3 EA EA EA DEC $0266
Then press RETURN twice. Now follow steps 6 to 8 above, but don't forget to give the program a different filename before saving it. Make sure you collect the weapon in order to obtain unlimited use of it.

Another game that will have you cursing for more lives on the harder levels is *Ghost 'n' Goblins*. Enter the EXPERT . . .

GHOST 'N' GOBLINS (Elite)

More lives . . .

1) Load the cartridge with vl.5/2.5 software and load and run the game in the usual way.
2) Stop the game by tapping the RESTORE key twice only.
3) Type D 0936. and then press RETURN.
4) The following line should be displayed:
., 0936 CE 9A 35 DEC $359A
5) Use the cursor keys to locate and change the line to read:
., 1535 EA EA EA DEC $03B3 then press RETURN TWICE. (When you press RETURN, the line will change by itself — this is OK). Repeat steps 6 to 8 as in cheat 1.

RAMBO (Ocean)

Immortality for Rambo . . .

Repeat steps 1, 2, and 3 as in cheat 3, and then at step 4 type:
D 0C8F. (RETURN)
Alter the line to read:
., 0C8F EA EA EA DEC $0CC3 (RETURN) (RETURN)
Continue with steps 6 to 8 as in cheat 1.

The next game to be EXPERTed is very difficult as it stands and it would be a boon to have endless energy. Well you've guessed it — EXPERT at the ready . . .

CAULDRON II (Palace Software)

Disable sprite collision detection . . .

At step 4 type:
D 85ED. and then change the line to read:
., 85ED 29 00 AND#$01 (RETURN) (RETURN)
Continue with steps 6 to 8 BUT type Q D0 (RETURN) at step 7.

BOMBO (Rino)

Infinite lives . . .

At step 4 type:
D 2C99. and then change the line to read:
., 2C99 EA EA EA DEC $2ABC (RETURN) (RETURN)
Continue with steps 6 to 8 BUT type Q 04 (RETURN) at step 7.

YIE AR KUNG-FU (Ocean)

At step 4 type:

D BCE9. and then change the line to read:
., BCE9 EA EA EA DEC $A061 (RETURN) (RETURN)
Continue with steps 6 to 8 typing Q 02 (RETURN) at step 7.

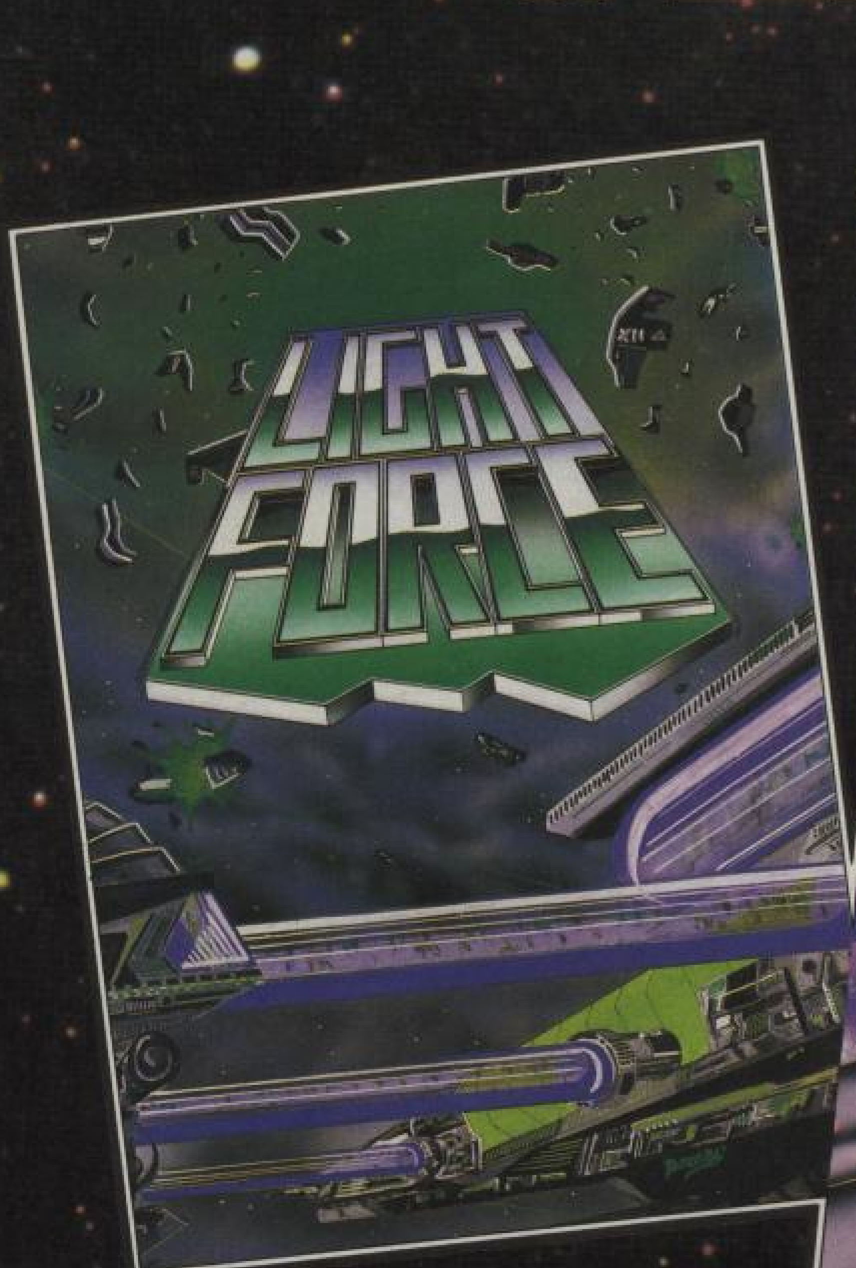
Well that's about all for this month. Next time we will be giving you some more cheats for *Green Beret* and *Cauldron II* plus many more. If you've found some cheats of your own, or any other modifications to the sprites, music, graphics, or any other alterations to games which we can include in future features then please send them to: **TAZ, c/o THE EXPERT USER CLUB, 139 STONEFALL AVENUE, HARROGATE, HG2 7NS.** And who knows, we may decide to offer a small prize for the cleverest cheat . . .

T A Z and **J I M**

The EXPERT CARTRIDGE can be obtained from: **TRILOGIC, 329 Tong Street, Bradford, West Yorkshire BD4 9QY (Tel: (0274) 684289)**
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MERCENARY
THE SECOND CITY

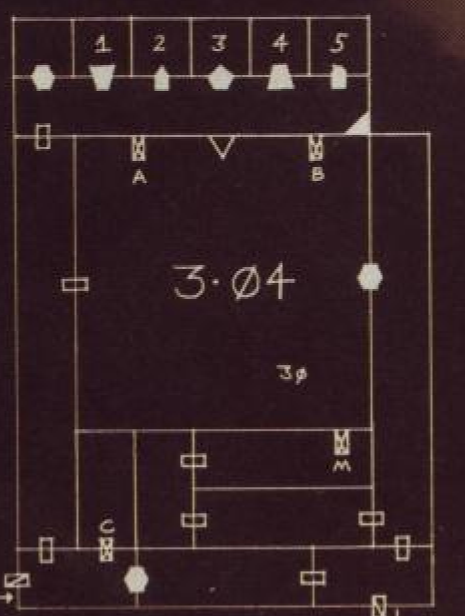
1 – ANTIGRAV
2 – ANTI-TIME BOMB
3 – CATERING PROVISIONS
4 – LARGE BOX
5 – USEFUL ARMAMENT
6 – CHEESE (TABLE)
7 – COFFIN
8 – POWERAMP
9 – KEY
10 – KEY
11 – KEY
12 – KEY
13 – KEY
14 – KEY
15 – MECHANOID
16 – WINCHESTER
17 – PASS
18 – MEDICAL SUPPLIES
19 – ENERGY CRYSTAL
20 – SIGHTS
21 – NOVADRIVE
22 – INTERSTELLAR CRAFT
23 – CHEESE
24 – METAL DETECTOR
25 – KITCHEN SINK
26 – ANTENNA
27 – ESSENTIAL 12939 SUPPLY
28 – PHOTON EMITTER
29 – PALYAR DIAMOND SHIP
30 – LAND DART
31 – JET DART
32 – CAR
33 – GOLD (?)

DRAWN BY CHRISTOPHER HESTER

ORANGE WALL-LESS ROOM

DARK ROOM

△ – ENTRY POINT TO AUTHOR'S CHEAT ROOM (NO KEY AVAILABLE)

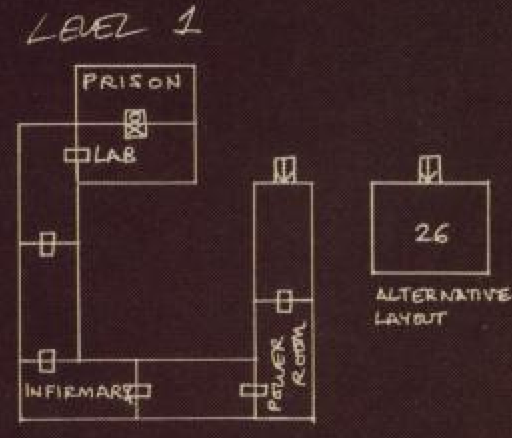


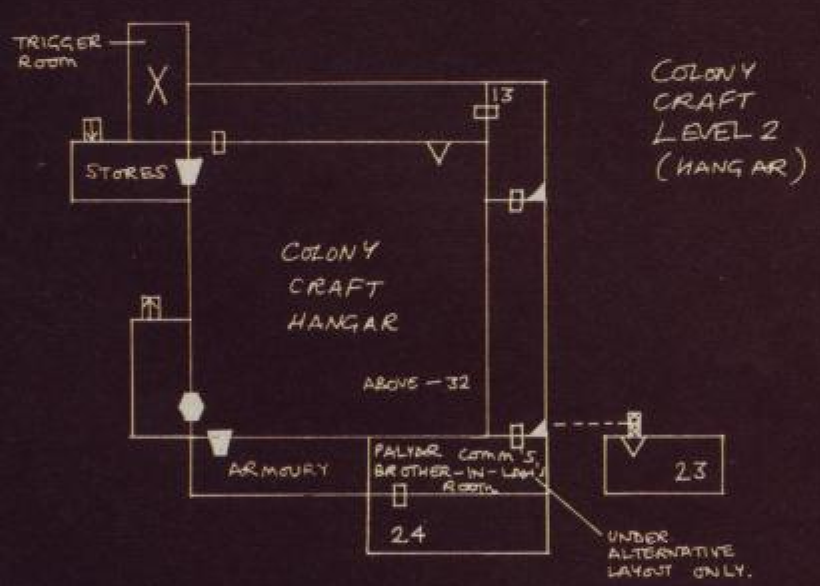
HANGARS AT LOCATIONS:–

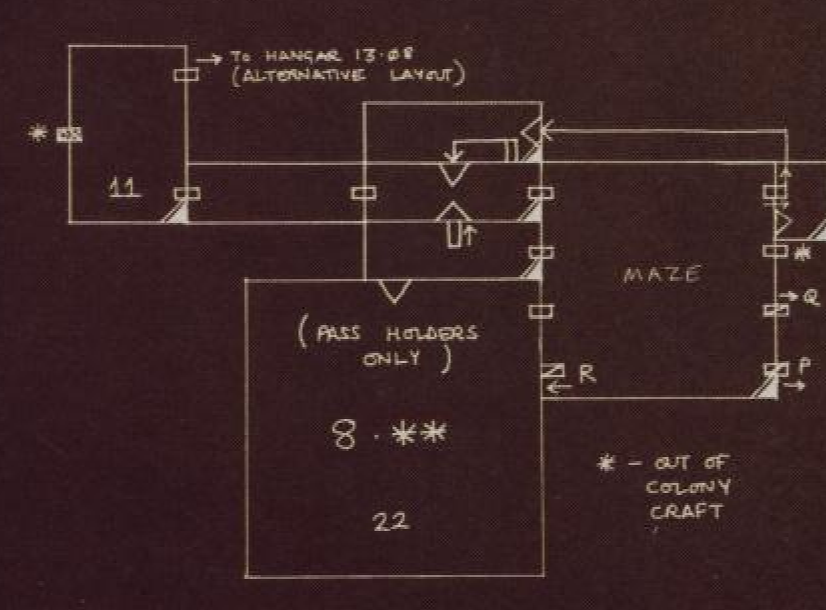
LOC.	COLOUR
3·Ø4	BROWN
5·13	GREY
13·Ø8	GREEN
14·15	CYAN
8·**	CYAN
**·Ø8	BROWN
COLONY CRAFT	BLUE

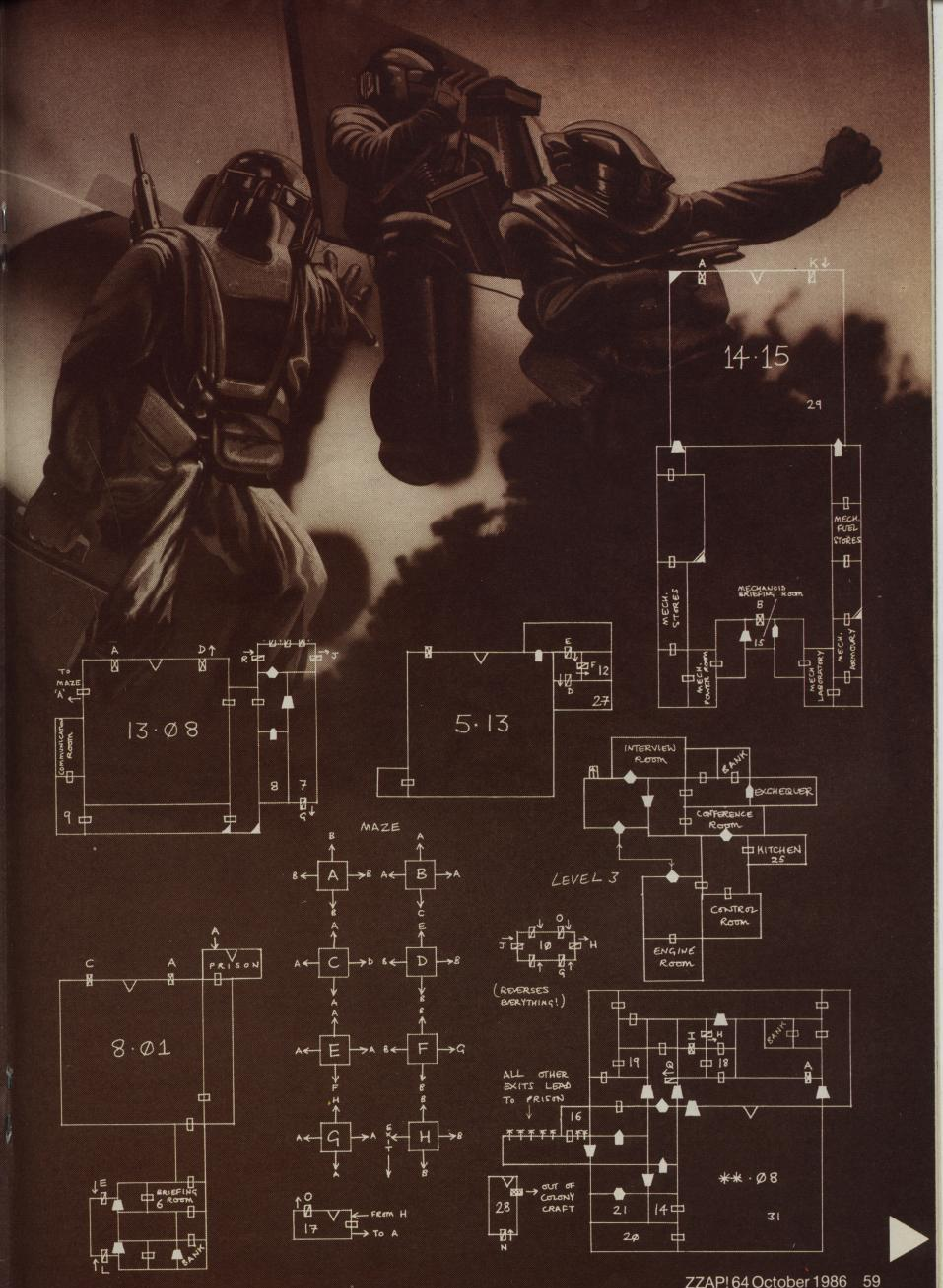
OBJECTS OUTSIDE CITY:–

LOC.	NAME
8·69	SHIP?
8·96	PYRAMID








14·15
29
MECH. FUEL STORES
MECH. STORES
MECHANOID BRIEFING ROOM
15
MECH. POWER ROOM
MECH. LABORATORY
MECH. ARMOURY
TO MAZE 'A'
13·Ø8
COMMUNICATION ROOM
12
27
5·13
INTERVIEW ROOM
BANK
EXCHEQUER
CONFERENCE ROOM
KITCHEN 25
LEVEL 3
CONTROL ROOM
ENGINE ROOM
MAZE
1Ø
(REVERSES EVERYTHING!)
PRISON
8·Ø1
BRIEFING 6 ROOM
ALL OTHER EXITS LEAD TO PRISON
16
19
18
21
14
2Ø
31
**·Ø8
28
OUT OF COLONY CRAFT
17
FROM H
TO A

THE SECOND CITY (Novagen)

Christopher Hester from Baildon, W Yorks managed to finish this game in a week! Here is a list of the new features he has discovered, along with some helpful hints . . .

a) a cheat room, accessible through any triangular door. Only one problem — no key!
b) permanently dark rooms which even the PHOTON EMITTER cannot light up. These appear orange.
c) not all traps are marked by a skull and crossbones, so you will have to try each door to see if it's safe.
d) a room where the only lines visible are those of the floor — not the walls — it's basically one of **three** prisons!
e) changeable layouts! Really mean these — all skills are needed to comprehend them. Rooms you thought were there suddenly disappear and other rooms appear instead! However, there are always two sets of layout to explore, and certain rooms I call 'trigger' rooms since they swap the layouts over.
f) there's a strange object up in the sky **above** the COLONY CRAFT. Using the fastest ship I could get, I only managed 85,000 feet — after this the altitude was climbing so slowly it would be impossible to reach the object. I have tried to take the PALYAR COMMANDER'S BROTHER-IN-LAW'S NEW SHIP, but I failed and I don't believe it's possible because . . .
g) the KITCHEN SINK no longer enables you to pick up any object. Before, you could even take the mysterious ship and the PYRAMID that lie outside the city. More importantly, you could get the COBWEB and use it as a skeleton key. You don't seem to be able to take the COBWEB in the *Second City* — the reason is simple: it would enable you to get through a triangular door, and hence enter the Cheat Room — what this room does, I hope Novagen reveal soon!
h) there are two devilish mazes. At first, one appears to be a trap between a blue and a green room, but by dropping objects in each room I discovered it is a maze of eight rooms similar to a maze usually found in adventure games. At the end of the maze is the PASS, needed to enter a hangar outside the city.
The second maze consists of a set of orange wall-less rooms that appear blank to the eye — it's quite a challenge to get through them! (Unless you use the map above!)
i) I couldn't find the GOLD. In the brief instructions to the *Second City* it states that the price of gold has risen, a hundredfold. Maybe it's the height that has risen? Perhaps the gold is the mysterious object in the sky. Unfortunately, I couldn't confirm this.
j) another major change concerns the CHEESE — it appears TWICE! Firstly, it appears up on the Colony Craft, where you can happily take it or drop it — but you can **never** use it! Confused? Well, it's locked in a room where you can enter, but not exit. As you know, the cheese is really a fast ship that doesn't require the Poweramp. It's very useful to have, so has Paul Woakes locked it away for good? Fear not! The Cheese is also disguised — in the Palyar Briefing Room as the TABLE! Assuming you have the Antigrav, go pick it up — and fly away.
k) the ANTIGRAV is really useful — more so than before — since a lot of objects are 'TOO HEAVY', including the TABLE, COFFIN and BED!
l) the last major change is that there are several• dark rooms which must be explored if you are to progress. However, the Photon Emitter isn't as easy to obtain as before — it's in a room in the Colony Craft, and to get there you need to use a transporter — a one-way transporter. The room in which the Photon Emitter resides has only two exits — one is a triangular door, so you can't use that, the other is marked with a skull and crossbones — the only true exit! Go through this door and you will find yourself falling toward the city — but don't despair! Simply drop all objects and press CTRL-Q to QUIT — this will give you a new ship **plus** the Photon Emitter!

General Hints . . .
In one of the dark rooms there is a key, and in another, a wall featuring six doors of different shapes, so the Photon Emitter's really quite useful! If you enter a dark room and don't have the Photon Emitter, here's a hint which should help you get around . . .

In a lit room, face a wall from a few steps away. Turn 20 degrees, then push forward until you hit the wall — keep pushing forward and you will see that you can **slide** along the wall until you reach a door, where you can force your way through! Of course, you can **see** the door anyway, but this technique is extremely useful in a dark room. You will have to really make use of the compass and slide along each wall!

When you find a valuable object, such as the Energy Crystal, don't drop it in the first room that offers a reward. Save the game and then try to drop the object in similar Palyar and Mechanoid rooms, to find out who offers the best price. For instance, the LARGE BOX fetches a hefty 202,600 credits when placed in the Mechanoid Stores, whereas the Palyars offer a measily 25 credits!

As I mentioned earlier, there are certain 'trigger' rooms which change around the layout. In the Colony Craft there is a dark room North of the hangar which appears empty. This is a 'trigger' room. The only way to tell is to leave your ship in the hangar, enter this room, then return. You will see that the ship is no longer there! It hasn't been stolen — the layout has changed! Consult the map for alternative rooms, but beware — certain rooms reset the trigger effect, so keep checking the hangar. Using the alternative layout you can get the ANTENNA and the METAL DETECTOR. Back underneath the city, there is a transporter (marked **I** on the map) which acts as a 'trigger' room. Using this to enter hangar 13-08 gives you an alternative layout. The door leading to the dark room will now lead to the end of the orange maze, and you will find a key there. Note, that in the alternative layouts you cannot use the elevators.

Make sure you save your game position before attempting a 'challenge' — one room has eight doors along a wall, all unmarked, and seven of them lead to the PRISON! You can also end up there by over-use of the transporter rooms!

A trick for the orange maze, or any other orange room where the walls are invisible — simply drop an object as soon as you enter, then move on until you hit a wall. Drop another object. When you've dropped objects at each of the four walls you can see the dimensions of the room! Also, since you dropped an object when you entered the room, you can see where the exit is!

To get through the maze of blue and green rooms, either use the map, or enter from the hangar (13-08) and go SOUTH, SOUTH, EAST, NORTH, SOUTH, EAST, NORTH, WEST to get out! If you get stuck drop objects and attempt to map your way out.

One of the teleporter rooms REVERSES the game — EAST becomes WEST and so on. This happened in the original *Mercenary*, but in the *Second City* you **have** to go through the teleporter if you are to finish the game, as it is the only way out of a room containing a key. I'm afraid this makes mapping difficult, and I apologise if parts of the above maps are occasionally the wrong way round. There's nothing you can do about — whichever way round you draw the map it will be the wrong way round at **some** stage of the game! Simply use the pattern of doors to check where you are.

I found this reversal effect goes after a while, so some rooms must change things back to how they were originally. The room that reverses the map is marked **H** and is part of a yellow room that could be anywhere, as there isn't a nearby hangar!

GRYPHON (Quicksilva)

How would you like to see what lies beyond the wall on the first level? You would! Well, well, well, it looks like this is your lucky day, 'cos Paul Carloss has some POKEs which can help. Type in this listing:

```
10 SYS 63276:POKE 783,1:POKE 829,43
20 POKE 830,42:POKE 831,58:POKE 832,42
30 SYS 62828:POKE 1004,0
40 FOR G = 795 TO 810:POKE G,PEEK(G + 10000)
50 NEXT
```

Rewind your *Gryphon* **tape and type** RUN (RETURN). **'Press play on tape' and wait for a few seconds . . . When the screen clears and READY is displayed in the top left hand corner of the screen type** GOTO 40 (RETURN). **The screen will go blank for a second, then the READY prompt will reappear allowing you to type in** SYS 49400 **to load the next part of the game. When the opportunity arrises enter** SYS 1010 **to load the rest of the game. Now you can enter any of these POKEs . . .**

POKE 49272,234
POKE 49273,234
POKE 49274,234
disables sprite collision detection — but you can't shoot anything.

POKE 49305,234
POKE 49306,234
POKE 49307,234
makes you invincible — AND you can shoot the nasties.

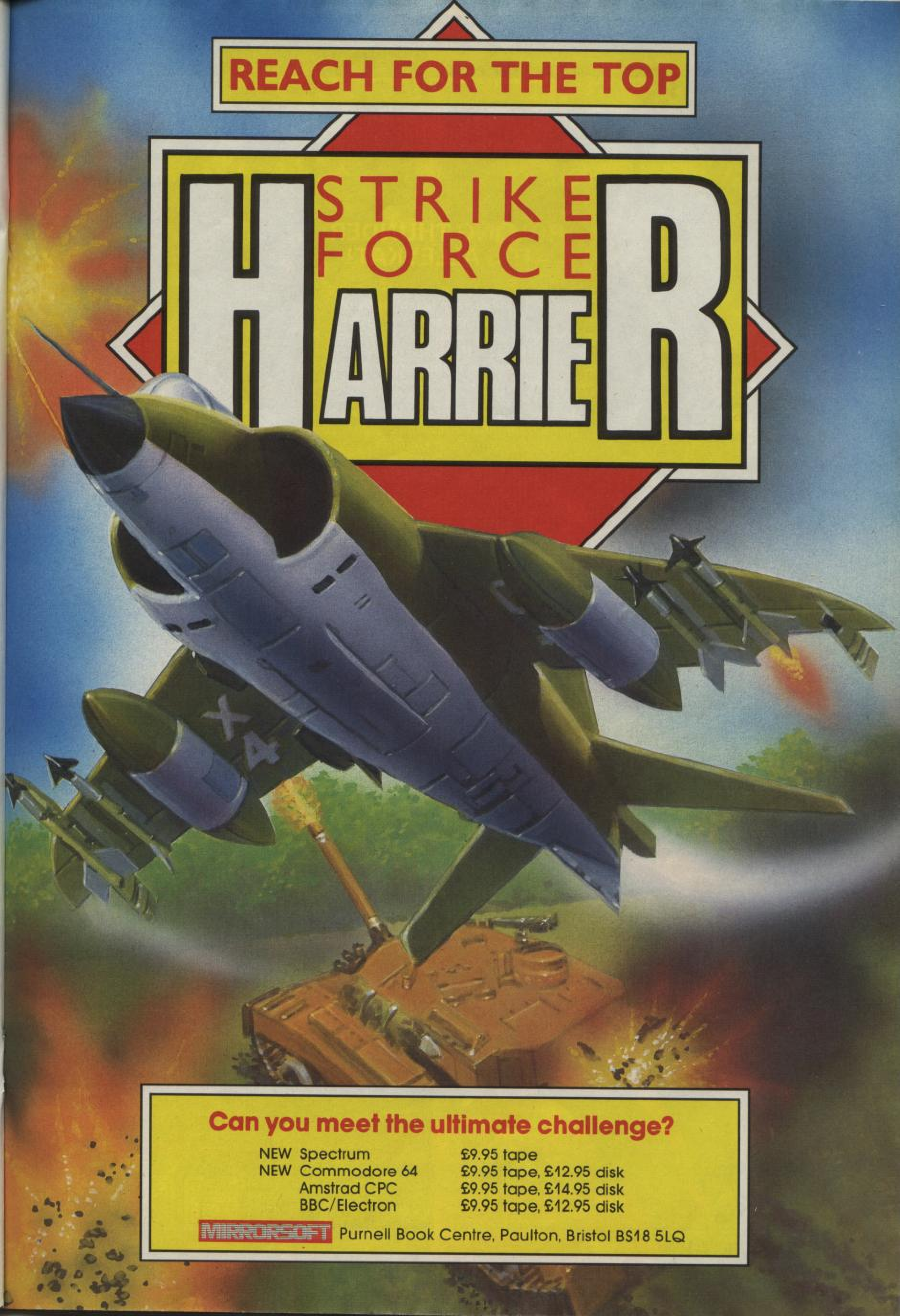
POKE 6866,76
POKE 6867,222
POKE 6868,26
makes flying easier — you will only go down if you push down.

POKE 49244,234
POKE 49245,234
POKE 49246,234
lets you to pass through the walls separating each level.

FOR A = 49220 TO 49226:POKE A,234:NEXT
speeds up the game by at least ten times!

SYS 4700 **starts the game.**

. . . SIEVE! That's it . . . I've got a memory like a bucket.
Well, it's au revoir from me — until next month, anyway. Send all those crucial tips, hints and POKEs to: ZZAP! TIPS, ZZAP! MAGAZINE, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB — and don't forget the ZZAP! MAGAZINE bit, 'cos I don't think Mr Smith and Ms Rignall would appreciate receiving tips for the Commodore 64. Come to think of it, I wouldn't appreciate them receiving ZZAP! TIPS either, 'cos they'd only wipe their noses on them or eat them — or both. Ugh. See you next month . . .



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NOZIN' AROUN' IN THE CNET DEMO DIR . . .

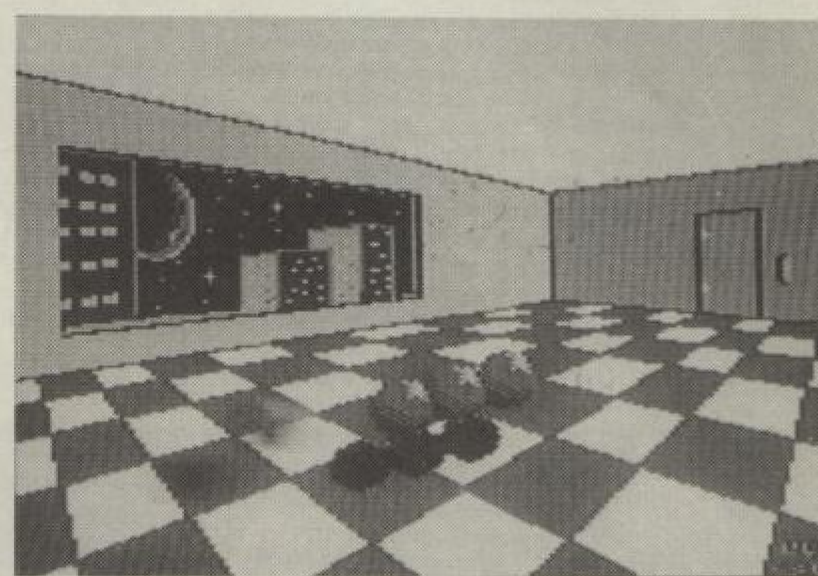
Since the departure of Gary Liddon from this humble ZZAP! vestibule I've actually had the chance to use this Compunet modem thingy — and quite a exciting little doobrie it is too. Mind you, it hasn't been the best of months, upload wise — there certainly seems to be a distinct lack of them when you consider just how busy some months have been. Still, the quantity may well have dropped, but the quality certainly hasn't.

One of the best progettes I've seen recently is the TRANSPUTER DEMO, a slightly (to say the least) scaled down version of the transputer program which was shown on **Tomorrow's World** some months ago. It's a sort of surrealistic **Newton's Cradle** suspended above a chequered floor and features quite a jolly *Electrosound* piece. GOTO DEMOS and BUY it.

Another nice demo in the DEMO DIR is XESS1 RENDEZVOUS, a team product from **Stu Taylor**, **El Stocko** and **Shandor**. The original demo featured Jean-Michel Jarre music, but since it is to feature on the Compunet DEMO disk (more about this next month) it had to be changed (due to the copyright laws) and now features an original *Electrosound* track. The screen displays a great picture of the **Rendezvous** album cover, complete with moving mouth uttering 'Rendezvous' and a now-standard sprites-in-the-border message.

Also in the DEMOS DIR is LIZ & CUJO, a little offering from (would you believe it) **Lizard** and **Cujo**. It features a nice black and grey Lizard piccy of a Satyr (?) along with an *Electrosound* ditty from Cujo.

Last month we mentioned URIDIBAD — this month we have the 'real' thing in the form of the URIDIUM DEMO from **Hewson**, found in the SCORCHER DEMOS DIR. It's not brilliant, but it still might convince the three Commodore owners who haven't got the game to go out and add it to their software collection.

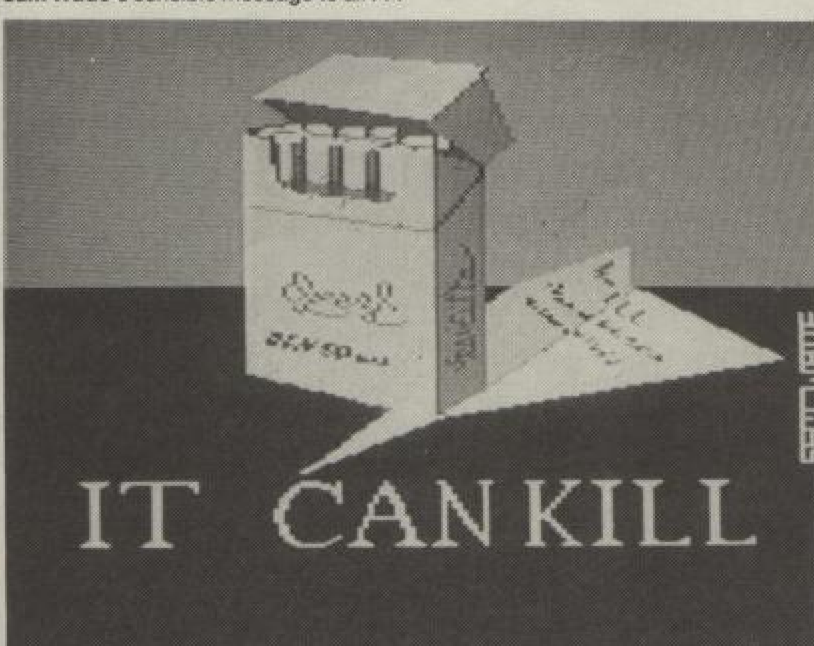


You might have seen the Transputer version of this on *Tomorrow's World* — this one's better 'cos it's got music AND a scrolly message!

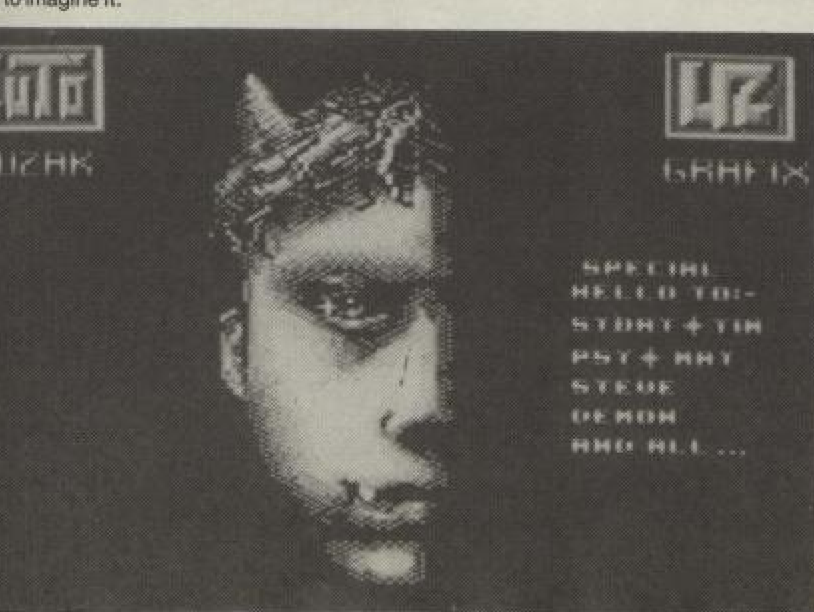


It's weally scawee! The MONSTER SHOW from Reset 86: **Hugh Riley**, **Spidey**, **Kit** and . . . um . . . **Maniac** ('cos he's a MANIAC!!!)

Sam Wade's sensible message to all . . .



Another scary picture, this time from **Lizard**. We couldn't photograph the **Cujo** music so you'll have to imagine it.



MONSTER SHOW is the latest upload into MANIAC'S DEN, and quite a cast it boasts too: 'concept' by **Maniac** (whatever that means), sprites by **Spidey**, a screen piccy by **Hugh Riley** and a version of Bach's Toccata and Fuge by **Kit**, all going by the name of **Reset 86**. I must say that the Riley piccy isn't one of his better ones, but it's quite jolly all the same. By the way, Alex, ol' pal, ol' mate, ol' chum, we didn't vote one, just like you so nicely requested.

If you GOTO MARKII and DIR your way to the **Wolverines** directory then you'll be able to BUY the NEPTUNE demo. It's a really pleasant bas-relief piccy with two scrolling messages and the (very good) music from *Hocus Focus*. Good stuff **Cory** and **Gary**, or should that be **Yorc** and **Yarg**?

Young **Anthony Crowther** has plonked six new tunes into his DIR, found in the We MUSIC directory in the CONCERT HALL (GOTO 1601). WE DEMO (7) B.M. is a fair-to-middling version of **Blue Monday**, complete with a simple piccy, whilst the others — ingenuously titled RATTSDEMO(1) (2, 3, 4 and 5) — are 'sixteen sprite scroller' jobbies complete with strange tunes burbling along in the background. Not the best demos around . . . but then again (cliche, cliche) they're not the worst.

'DON'T SMOKE!' is the message from **Sam Wade** (ID: VENTURE). Well, that's the name of his (or her) latest piccy, found on the 'pages' of JUNGLE II. Featuring a reasonable picture of a packet of (whisper) Benson and Hedges, DON'T SMOKE has a rather blatant message for those who pay homage to the great god nicotine — IT CAN KILL! Forceful stuff indeed!

That's it for the moment — perhaps the wintry weather will force programmers back to the keyboards of their 64's and there will be a glut of demo's next month. We shall see . . .

JAZ

THE ART GALLERY

Sensuousness is the theme of this month's Art Gallery and all four works are loosely connected by that pervasive embrace. It is mistakenly thought that art critics are an astringent, denaturated lot. We are not. We too have feelings. Do we not bleed vermillion when we are cut? For my part, I can sway in sympathetic ecstasy with the coiled worms and stabs of naked colour in a late Van Gogh, I can wrap myself in the body-warm blankets of Gauguin's brushwork and sizzle with the exotic imagery and electric pigments of Chagall. Rob Jackson's rainbow period screen work turns me on too. Sensuousness is not merely an erotic function, it is one of physical pleasure in general — the sense of enfolding security in coming home to a warm house on a harsh winter's night, this too is sensuous. Colour, warmth, erotica and movement — these are the elements this month.
Brigitte van Reuben

AS IT'S SUMMER *by Rob Jackson*
Jackson, master of the mixed metaphor, first offers us a blatantly erotic subject, a time-honoured rendition of the female anatomy but presented in a modern way. The pop art is the epidermis of this work, echoes of advertisement hoardings and suntan lotion commercials give an uneasy edge artistically, bringing an intended taint of sexist attitudes. In Jackson's work the feminine form is represented in a manner designed to be ogled, she is reduced to a cypher. Here we are not looking at a female person, but a sex-phantasy object and *As it's Summer* is to the female form what Calvin Klein's famous New York six-storey high Y-fronts advertisement was to the male. It is a beautifully posed form however, and you can almost imagine this female cypher walking off towards the beach, out of the picture.



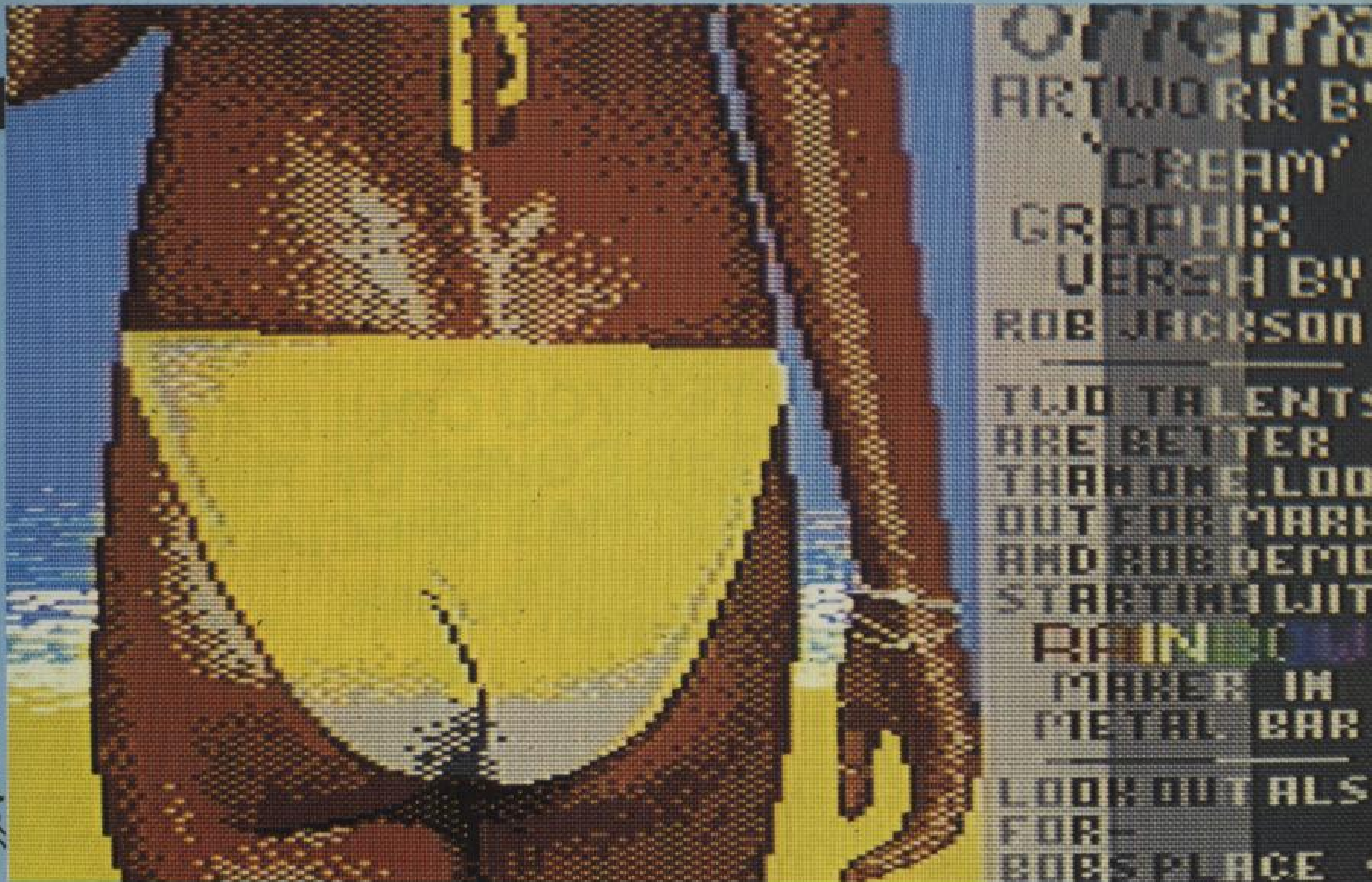
METAL BAR II *by Mat*
This artist's work harps heavily on comic strip/musical themes, presented with all the violence of post-Haight Ashburyism. The brush marks writhe in a devilish sensuousness as though they longed to hurl themselves off the canvass and wrap up the viewer in a less than loving embrace. These creatures of the nightmare are at the opposite end of Minter's zoological spectrum — the incubus of hate and loathing eviscerated from the gut of human psyche and made flesh before our eyes. There is an unhealthiness here that one suspects is relished for its own sake, as if the artist were saying to us, go on, try it for yourself — you may even enjoy it.

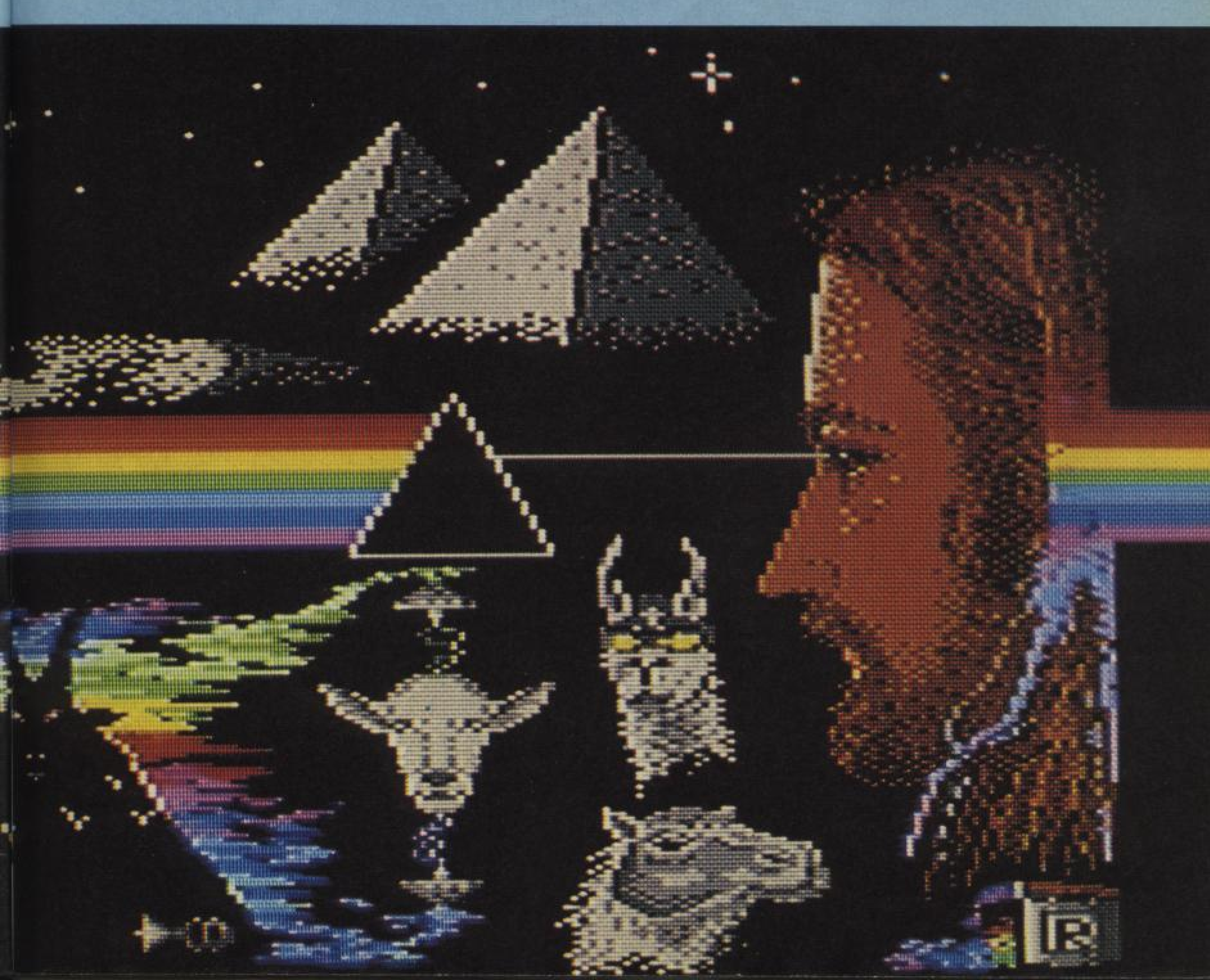
RAINBOW MAKER *by Rob Jackson*
Jackson's second work is quite different from the first. Colour here, rather than acres of naked flesh, sounds the sensuous clarion call to the soul. Jeff Minter is the painter's subject and the unmistakeably strongly aquiline profile of the famous programmer is dashingly rendered. For the rest of the canvas, a narrative compilation of associated ideas is woven between visual elements of the rainbow spectrum (interestingly a computer for which I believe Minter holds little affection). Pyramids are associated with camels, and the pyramidal shape is echoed lower down in the prism which splits the light emanating from Minter's eye. The image is, of course, derivative of Pink Floyd's *Dark Side of the Moon* album, music to which the subject is known to be partial. Lower still are the heads of a sheep, a llama and a camel — the favoured heraldic Minter devices. But what are we to make of the satanic goat? Is this the dark side of Minter? And for that matter, what should we make of the star above the biblical desert above? Is the this the light side? But then, what is colour if not light and dark? It is white light that splits to make the spectrum colours and absence of light that is darkness. Jackson is suggesting that we contain all of this; the rainbow enters the back of Minter's head and is re-interpreted as white light to be yet again split into its component colours — a dream weaver, a rainbow maker.





TANGERINE DREAM *by Steve (aka) IG*
Music is an indirect inspiration for this striking image, as it has been for so many Art Gallery pictures. Once again, it is the furious suggestion of movement created by the florid brush strokes that gives this work its feeling of sensuousness. We are not expected to penetrate the iron-clad defences of this man's spectacles and yet by the very presentation, we are invited to do so. The artist plays with our emotions, mocking yet tempting, drawing us further into his canvas then rebuffing us with glacial technique, eschewing the candy-coated tidbit that might just be glimpsed through the glasses contained in the barely seen eyes — but then again, are they eyes, or are they reflected images?


ARTWORK B
'CREAM'
GRAPHIX
VERSH BY
ROB JACKSON
TWO TALENTS
ARE BETTER
THAN ONE.LOO
OUT FOR MARK
AND ROB DEMO
STARTING WIT
MAKER IN
METAL BAR
LOOK OUT ALS
FOR-
ROBS PLACE



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Christmas isn't that far away, and that means one of those incredibly full and fat editions of ZZAP! Now, as you probably know, our very own art supremo, Oliver Frey, is an overworked, underpaid and desperately frustrated sort of guy (only once every month, mind) — especially at Christmas time, what with virtually all the artwork to do for three magazines.

So this year, instead of trying to conjure some Gothic creature from his fertile grey stuff, Oli's proposed to devise a cover with an even more hideous monster than has ever been seen before — a ZZAP! reader!

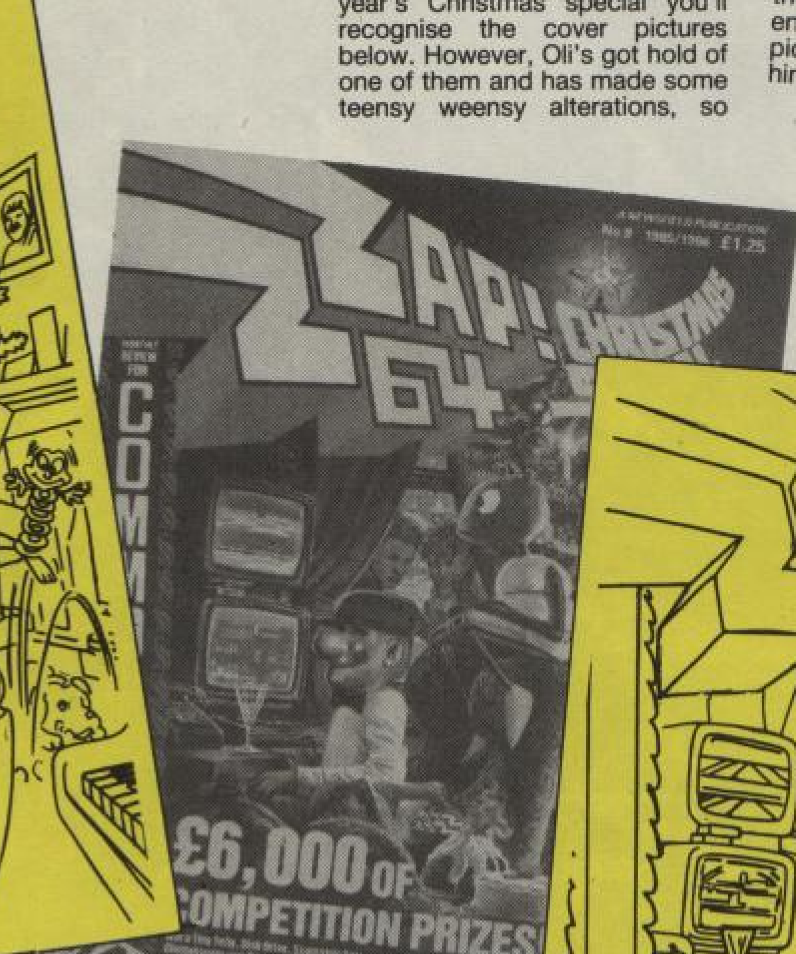
SO WHAT DO I HAVE TO DO?

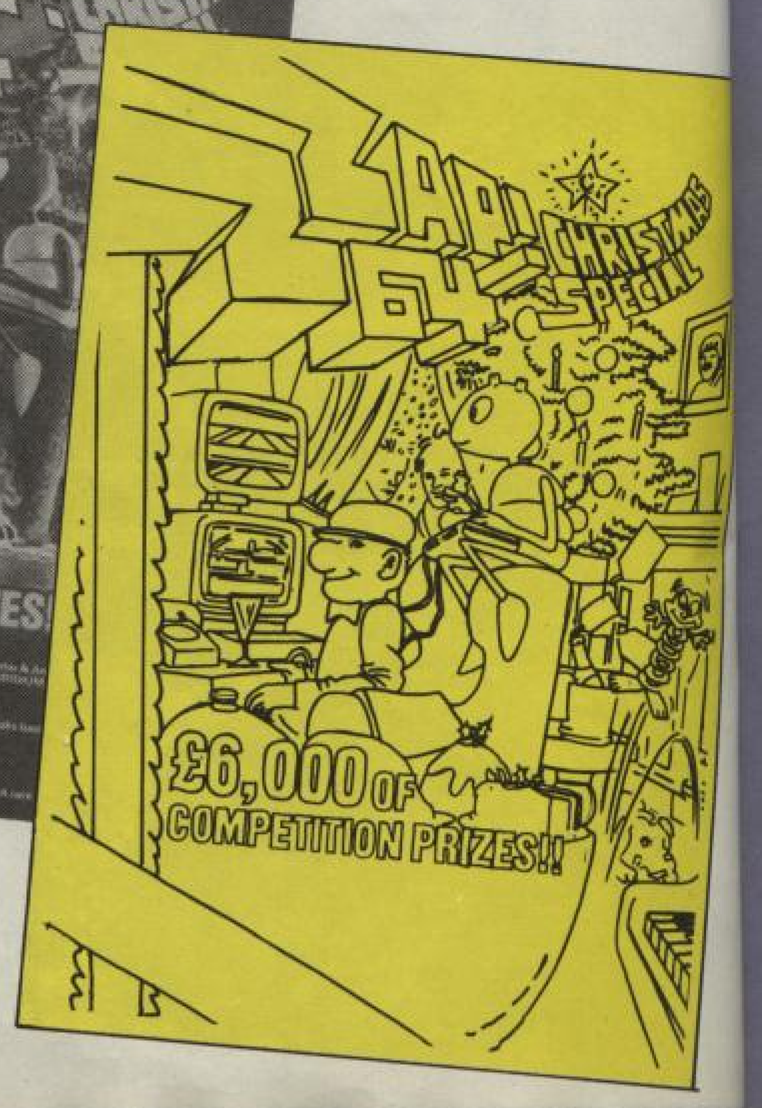
If you cast your minds back to last year's Christmas special you'll recognise the cover pictures below. However, Oli's got hold of one of them and has made some teensy weensy alterations, so what we want all you ever-so-clever people to do is to ring all the differences you can find. Once you think you've found all the changes fill in the form and post it off to . . .

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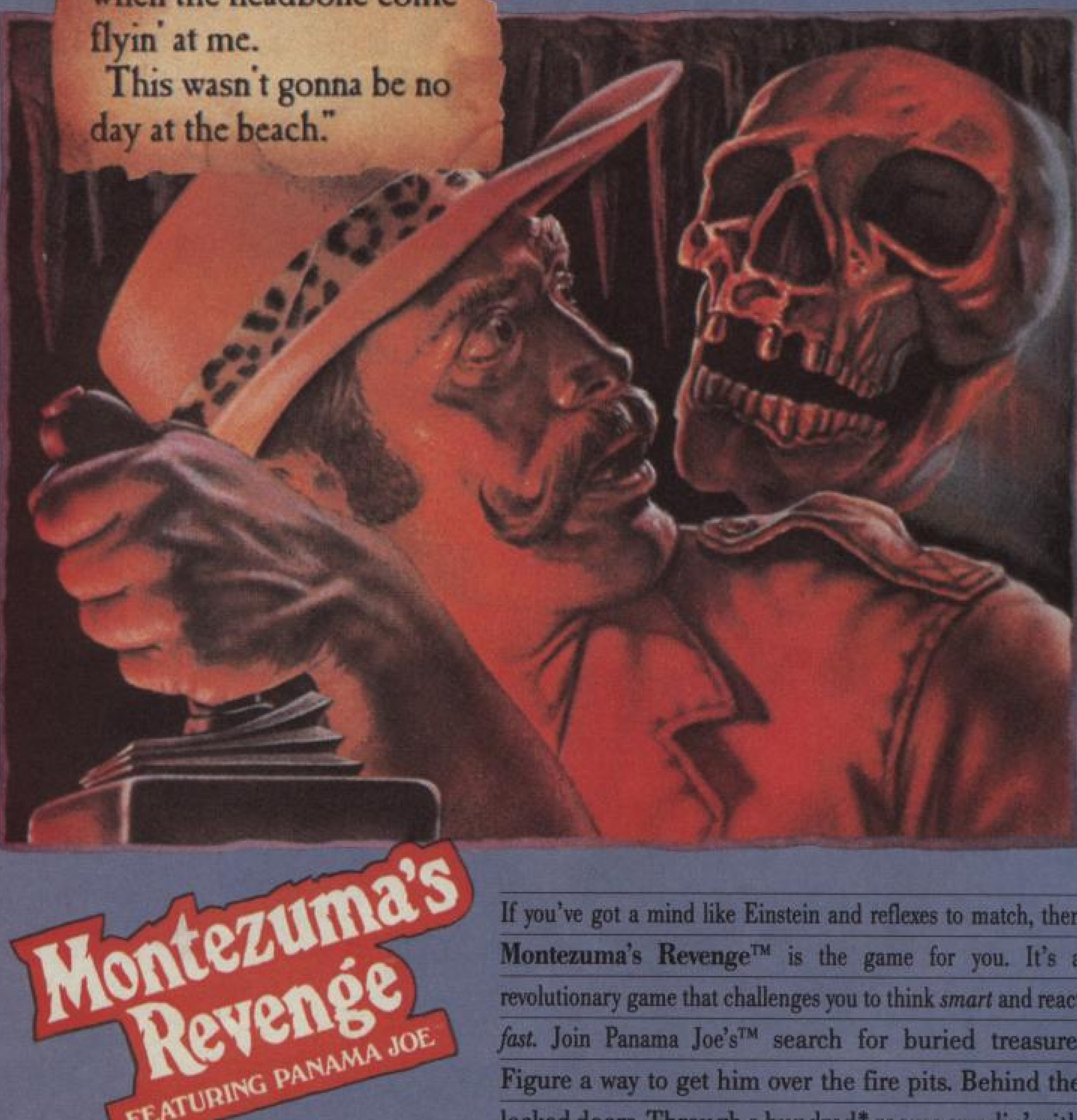
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"I had to think quick—
remember where I seen
that key or I'd be hotfootin'
it over a fire pit. That's
when the headbone come
flyin' at me.
This wasn't gonna be no
day at the beach."



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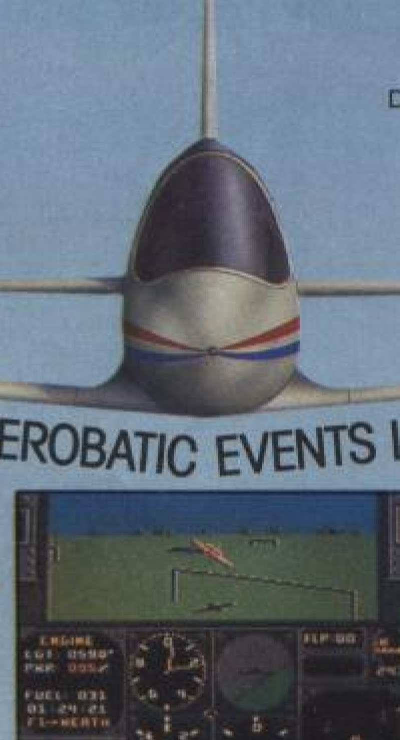
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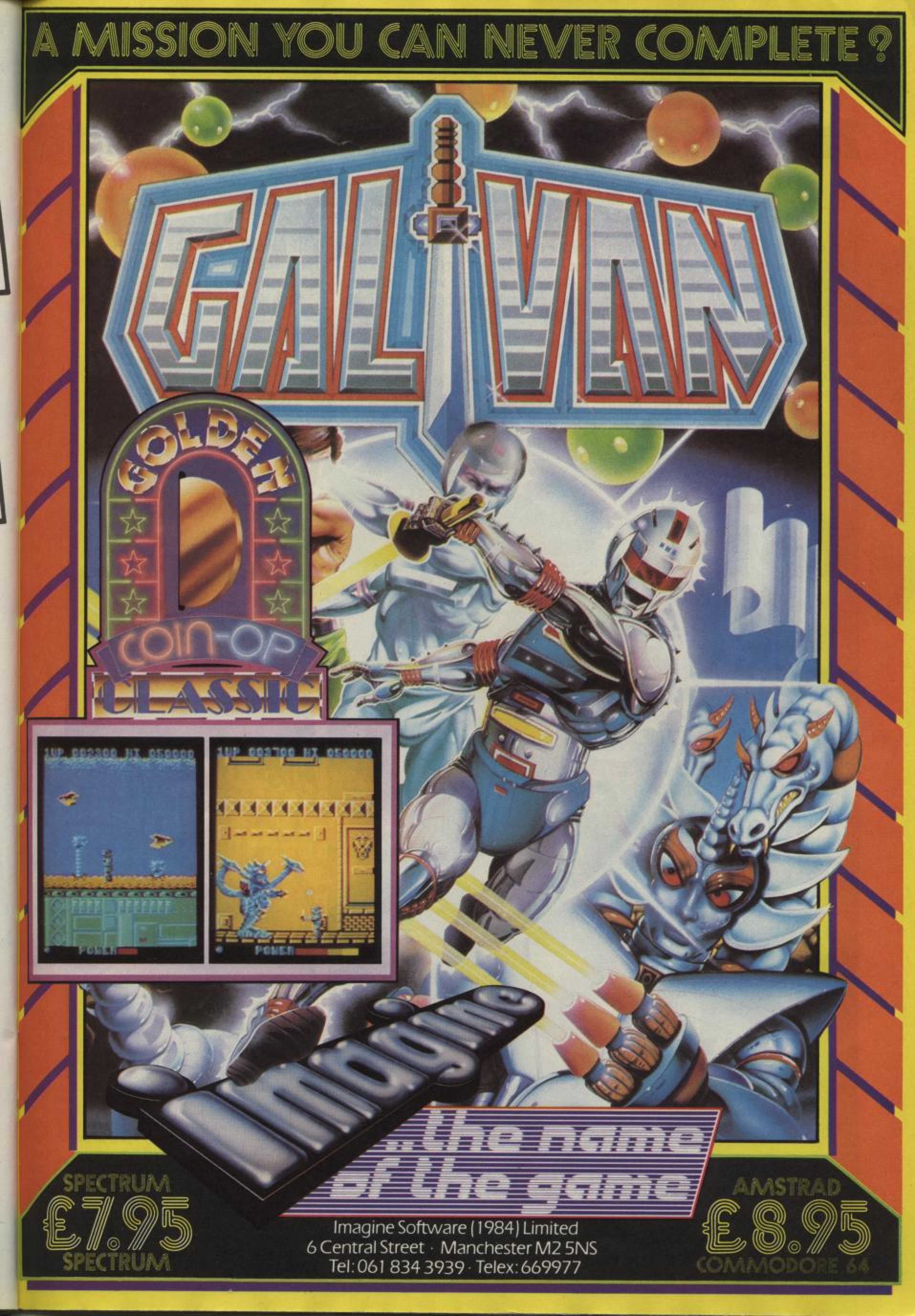
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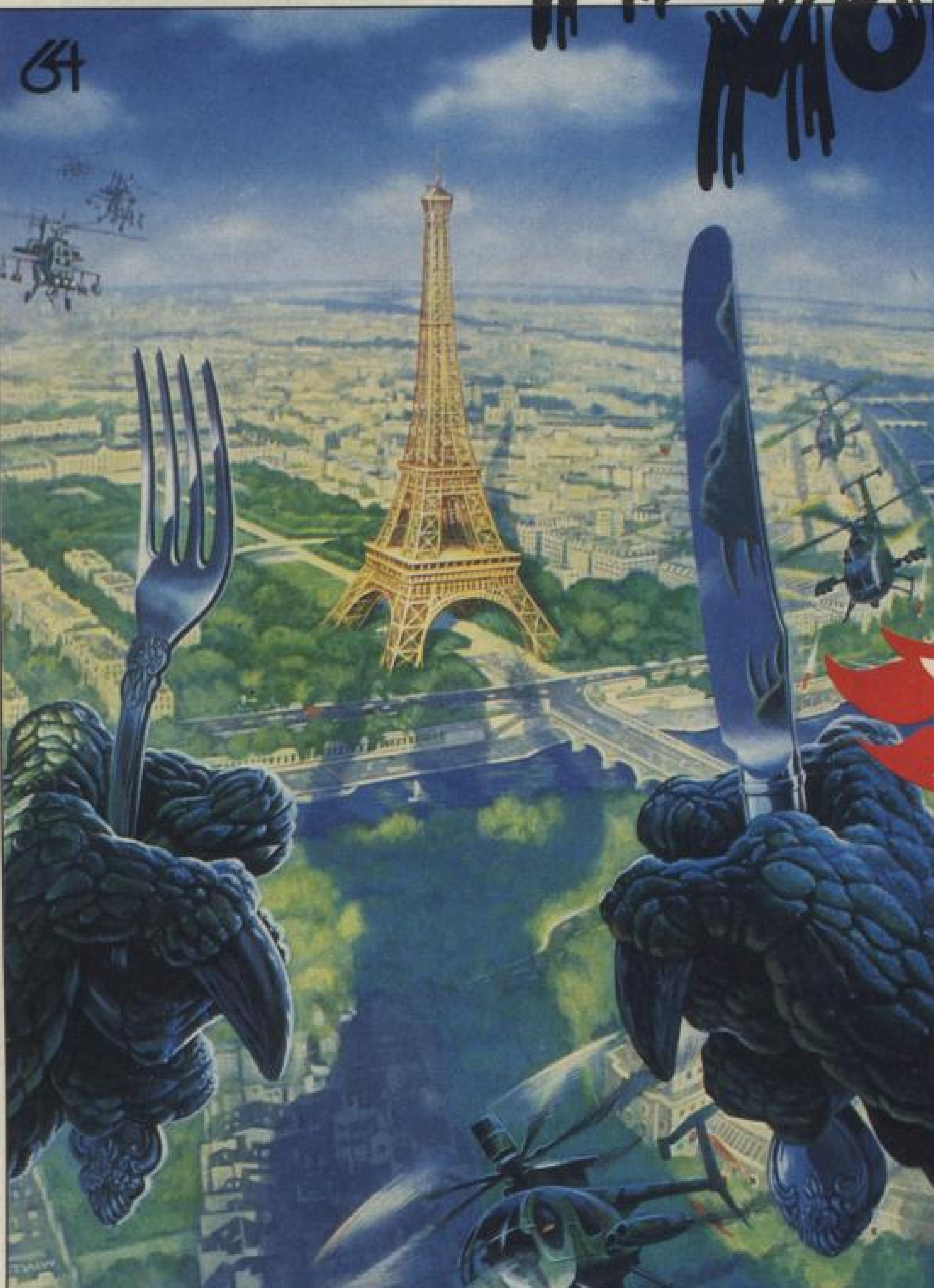
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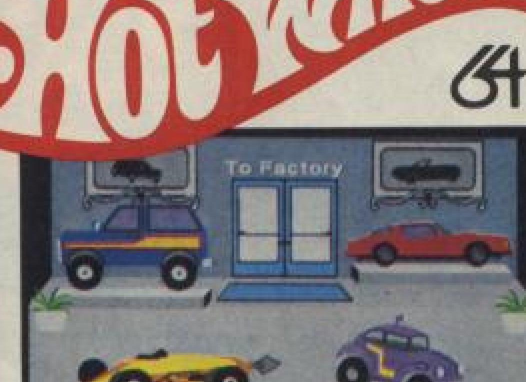
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ZZAP! adventure





INFOCOM INTRIGUE IN LEATHER LOVERS SHOCK HORROR!

Ol' Whitey had hardly recovered from Brian Moriarty's *Trinity* hitting the stands when news of Steve Meretzky's latest creation, *The Leather Goddesses of Phobos*, arrived at my humble abode. As the title suggests, this is like no other Infocom game, though Steve's humour is obviously at work. It's the first 'adult' game to have come from this stable and, having seen a preview copy, I'm intrigued. Very!

You play the role of an average male or female human (your sex is determined when you go to the toilet at the start of the game — I kid you not). Inexplicably, you are kidnapped by aliens and taken to Phobos, the largest of the two moons of Mars. There you discover the Leather Goddesses. For some reason, they plan to turn Earth into their latest sexual playground. It is your task to prevent them (though why you should want to is another matter entirely).

Unusually, for Infocom, the game uses three levels of play, though these are not difficulty levels as such. They are Tame, Suggestive and Lewd. Each level uses naughtier (more atmospheric?) text than the last. Some of the language becomes more explicit as well as more detailed descriptive passages. Even then there are limits. One scene is merely described as using a lot of lubricant, some rubber hosing and a yak. It is up you to imagine the rest . . .

Before long, you find yourself in more traditional settings, wandering the ruins and canals of Mars in true John Carter fashion. The sexual overtones are less obtrusive here. Coming across the throne of King Mitre (otherwise known as Midas) to discover that rather than change things to gold, he turned them to forty-five degree angles for some fetish satisfaction, proves that both Meretzky's humour and the spicy nature of the game remain deeply inbedded in the program. In fact, an interplanetary tour takes place, littered with heated distractions.

When you discover that the goddesses want you for experimentation, even you agree that sexual freedom can go too far and so, accompanied by your sidekick, you set about trying to make an anti-leather goddesses machine to save Earth from the imminent invasion. Other characters in the game have their sex decided by your own choice at the beginning of the game.

Packaging is always an important way of adding atmosphere in an Infocom game, and some original ideas have been used including a scratch 'n' sniff card and a 3D colour comic showing off the 'finer points' of the goddesses. The first in Infocom's new comedy series, *The Leather Goddesses of Phobos* is sure to make its mark. It does wonders for your whiskers, especially at £24.95!

MEANWHILE

Interested adventurers may not necessarily be able to play *Trinity* that easily. The game, which involves time travel as you try to change the course of history and prevent the Third World War, is the second in Infocom's Interactive Fiction Plus range, designed for sixteen bit micros and ported downwards where possible. As a result, only owners of a Commodore 128, disk drive (any model) and 80 column monitor will be able to run the program. Ah well, it looked nice.

STILL IN WITH INFOCOM

Following the take-over of Infocom by Activision, the latter organisation is now responsible for the marketing of their games. This means that everybody should now be able to get hold of their favourite titles via their nearest Activision dealer. No doubt my mailbag will increase in size as a result of the Infocom availability . . .

Philosopher's Stone

Ariolasoft, £12.95 disk only

Lapis *Philosophorum* is the full title of the newest creation from the German Ariolasoft programming team. It's a disk based, graphic and text adventure for those who can't live without their fix of fantasy. The plot is simple: a good King rules the state but his wicked stepson (interesting turnaround . . .) has poisoned him in an attempt to usurp the throne. You are the only person capable of seeking out a cure for the king's illness. To do this, it transpires that a white powder like substance is required called 'The Philosopher's Stone' is required.

Life is never simple. The production of the substance is known only to a few monks (wot, no wizards?) in the monastery known as Lapis Philosophorum. The monks have no intention of letting their secret become known to outsiders. Apart from overcoming this obstacle, the king's son is aware of your quest and the reason for it. He has therefore made your task more difficult by making sure the guards do not let you out of the city. Too many obvious attempts at leaving and you die.

Not surprisingly then, the first part of the game is spent trying to escape from the city. Wandering around is fairly easy. The city is laid out in blocks and isn't large enough to lose yourself in. There are places to visit, including a pub, a market and some workhouses. There are also the cryptic mumblings of non-player characters to be overheard, but this is definitely an adventure rather than an Role Playing Game. Also, the tavern has a rather unusual use which, while not being astounding, is at least different from the cliched 'Buy drink, give tip, get hint' routine.

The graphics are reasonably well drawn and use plenty of cross-hatching to give the effect of having more colours whilst avoiding low-res. The character set too, is typically redefined. It is generally easy to read but 'N's and 'H's are easily confused and the 'X' was only discernible by default.

The packaging promises a 'huge' vocabulary though I did not sense its presence. There was also only the ability to express single commands in the simplest fashion. Hardly magical stuff. Still, despite disk access for every screen, there was at least a reasonable buffer and play flowed quite rapidly. It needed to. I kept dying. The only solution to being spotted by guards whenever I tried to leave was to wait until nightfall. However, there was no 'wait' command. Nor did the day seem to progress in any way, as if time was frozen until you escaped.

The blurb on the packaging refers to 83 illustrations. Not a bad number for games of this type. It also mentions several 'routes' to win — not ways. The various methods may therefore, follow very narrow and inflexible courses of actions. This adventure really isn't worth the asking price, though it's not a total flop. The presentation is good (complete with competent loading music and title screen) but ultimately, I found it monotonous and shallow. There is nothing in this game that I haven't seen better elsewhere and you would be far better off buying a similarly priced Infocom game if you really had to get rid of the money.





Atmosphere	65%
Interaction	58%
Lasting Interest	59%
Value For Money	55%
Overall	**56%**



Rebel Planet

US Gold (Adventuresoft), £9.95 cassette

The Wiz first gave you a glimpse of this game a couple of months ago and promptly got a slapped wrist from Adventuresoft, who didn't like being associated with the now defunct Adventure International. They especially disliked the references to Brian Howarth when he had nothing to do with the game. Even Wizards make mistakes. Anyway, they have invited me to pay them a visit soon to see how their games are designed, so stay tuned . . .

And on to the game. The first thing I noticed about the Commodore version (having had a Spectrum copy for the preview) was the increase in graphic quality and the speed of response. The former aspect is to be expected but the previous version had taken some time to respond to commands whereas interaction was almost instantaneous on this one (as indeed it should be).

For those of you who missed out on the plot last month, you play the role of an agent for the Earth based organisation SAROS (Search And Research Of Space) which is trying to break free of the grip of the expanding Arcadian Empire. You are on a mission to the planet Arcadian itself disguised as a Merchant. Once there, you must destroy the central computer controlling the minds of the enemy troops. First you must travel to two other worlds to mislead the Arcadians. Then, on arrival at the homeworld, seek out allied spies who have information on how to access the computer with a series of number codes. Simple eh? Still, it's better than average.

As mentioned in the preview, the game is based on a book by Robin Waterfield which forms part of Ian Livingstone's and Steve Jackson's Fighting Fantasy series. Whether reading the book will help you with the game, I don't know. I doubt it would be much use after previous experience. The game is neatly packed in a double cassette case with a decently sized instruction leaflet.

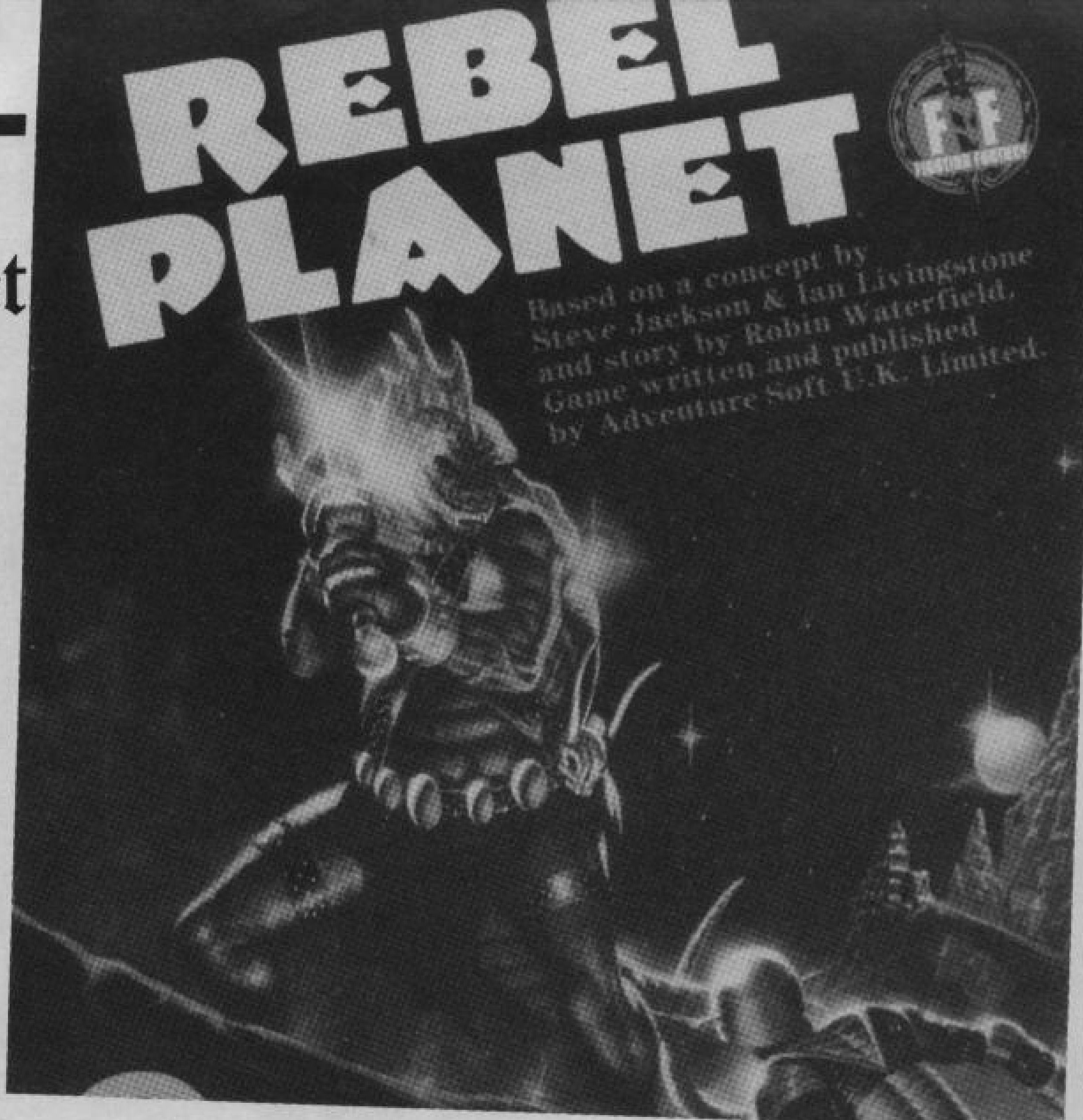
Games like this never seem to have a reasonable vocabulary or parser. When the computer gave me a yes or no prompt and I typed in 'N' it said, 'You cannot go that way.' It understood 'laser' and 'sword' for laser sword but only understood 'ampoule' for analgesic ampoule. Some of the responses were a bit non-sensical as well.

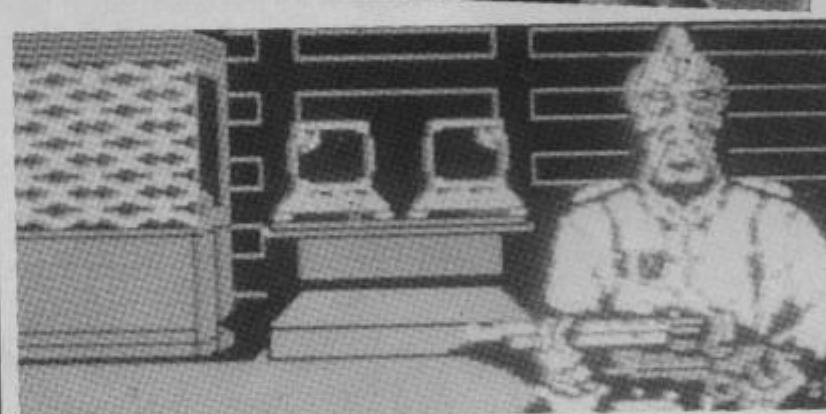
Ah well. It takes some time and a very precise course of actions to stock up with supplies and tools before you land on the first planet. After that you have to keep track of your personal status (energy tablets may be carried to sustain this) and the scheduled take off time for your vessel. If you're really stuck, you can retard take off time but this feature may only be used once, so be careful.

Rebel Planet is a fairly standard effort and though I mentioned the parser before, at least it now has AND, THEN and IN usage (which does prove useful). The graphics are pleasantly drawn as well so those who don't have the necessary imagination to view their surroundings in adventure games should not be disappointed. Those who are more interested in the flexibility of the plot and interactive capability of the game may be.

There are some good points. Using a time limit works well, it adds a bit of pace to the setting from which the adventure benefits greatly. The location descriptions are always visible on the screen, which cuts out the necessity to retype 'look' every time you want to inspect the surroundings, and the screen display itself is very neat. There's very little atmosphere though, the game relies too heavily on its graphics for my liking. All this comes down to taste. Yer pays yer Zorkmids and takes yer choice. I can think of plenty of other games I'd rather spend my hard earned Zorkmids on.

Atmosphere	52%
Interaction	54%
Lasting Interest	49%
Value For Money	53%
Overall	**52%**













Clever Contacts

OK, Mortal Members of the Goblins Dungeon Appreciation Society, this is where you find salvation. The following brave adventurers have joined together to bring you the benefit of their immense power and prestige, not to mention their timely tips on adventure games, to get you out of trouble. If you're stuck, these are the lads and lassies to run to for help. And if you want your name to shine for evermore in the annals of Wizzardry, get the games you've completed down on paper (a postcard preferably) and send them to: **THE WHITE WIZARD'S DUNGEON, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB.**

Help Offered . . .

Zork I, II, and III, Seastalker, Enchanter, Deadline, Adventure 550, Ultima I, II, and III, Ulysses, New Adventure, Serpent Star, Death in the Caribbean, Pirate Adventure, The Count, Pyramid of Doom, Spiderman, Dallas Quest, Sorceror, Planetfall, Suspended, Wolfenstein, Questron, Mask of Sun, Blade of Blackpool, Mindshadow, Secret Mission, Strange Odyssey, Ghost Town, Golden Voyage, Sorceror of Claymorgue Castle, Cutthoats, Infidel, Witness, Starcross, Dark Crystal, Wizard and the Princess, Transylvania, Adventure in Time, and Borrowed Time.
Asif Din, 37 Deeplish Road, Rochdale OL11 1PH

Most games.
R Shepherd, 106 Highfield Street, Coalville, Leicester.

Hobbit, Fourth Protocol, Voodoo Castle, Valhalla, and Lord of the Rings.
Graham Robson, 71 Fair Field Rise, Kirkburton, Huddersfield HD8 0SS
Tel: (0484) 604631 between 4 and 5pm Mon-Fri only.

Return to Eden, Worm in Paradise, Red Moon, Gremlins, Perseus and Andromeda, Heroes of Karn, Hulk, Spiderman, Exodus Ultima III, Nine Princes in Amber, Ballyhoo, Enchanter, Sorceror, and Spellbreaker.
Guy Thomas, 17 Borstal Hill, Whitstable, Kent CT5 4NA
Tel: (0227) 274846 9am to 9pm any day.

Adventureland, Voodoo Castle, Mystery Funhouse, Savage Island I and II, The Hulk, Pirate Island, The Hobbit, Red Moon, and Spiderman.
Tim Storey, The Mount, Chelston, Wellington TA21 9HP
Tel: Wellington 6237 after 5pm and all day Sunday.

Hobbit, Price of Magik, and Hacker.
Gary Moffat, 66 Alanbrook House, Master Gunner Place, Baker Road, Woolwich, London SE18
Tel: 01 319 3651 8pm to 10pm Mon-Sat.

Castle of Terror, Spiderman, Hulk, Lords of Midnight, Quest for the Holy Grail, Voodoo Castle, Upper Gumtree, Adventureland, Circus, Supergran, and Pirate Adventure.
Antony Leadbetter, 36 Davyhulme Road, Davyhulme, Manchester M31 2DQ

Castle of Terror, Terrormolinos, System 15000, Hacker, Holy Grail, and Subsunk.
Martin Rimmer, 81 Pinfold Lane, Ainsdale, Southport, Merseyside PR8 3QL

Twin Kingdom Valley, Quest of Merravid, Atlantis Adventure, Disk Hobbit, and Hitchhikers.
Russell Wallace, 24 Lower Georges Street, Dunlaoghaire, Co Dublin, Ireland

Hobbit, Lord of the Rings, Zim Sala Bim, Castel of Terror, Merry Christmas, Spiderman, Quest for the Holy Grail, Erik the Viking, Ring of Power, and Danger Mouse in the Black Forest Chateau.
Colin Hayward. Tel: 01 885 4662 5-10pm

Castle of Terror, Dallas Quest, Hobbit, Hulk, and Terrormolinos.
Aris Parlapas, 18 Pyrsinella Street, Ioannina, Greece

Twin Kingdom Valley, Hobbit, Heroes of Karn, Hulk, Sorceror of Claymorgue Castle, Castle of Terror, Collossal Caves, Bored of the Rings, Quest for the Holy Grail, Magicians Ball, Return to Eden, Mindshadow, Emerald Isle, and Red Moon.
Phil Symonds, 29 Goliath Close, Roundshaw, Wallington, Surrey SM8 9HN

Aztec Tomb, Hobbit, Adventureland, Pirate Adventure, The Count, Voodoo Castle, Heroes of karn, Empire of Karn, Enchanter, Volcano of Raka Tua, Himalayan Odyssey, Oasis of Shalimar, Castle of Mydor, Adventure Quest, Lordsof Time, Colossal Cave, Classic Adventure, Escape from Raka Tua, Lost City, King Solomons Mines, Mystery Island, Scroll of Akbar Khan, The Institute, Critical Mass, Infidel, Death in the Caribbean, Wizard and the Princess, Wishbringer, Zork I, II, and III, Secret of Baston Manor, and Suspended.
Margot Stuckey, 14 Marampo St, Marayong, NSW 2148, Australia

Heroes of Karn, Empire of Karn, Crystals of Carus, Jewels of Babylon, Subsunk, Seabase Delta, Worm in Paradise, Voodoo Castle, Terrormolinos, Mordons Quest, Neverending Story, Mindshadow, Urban Upstart, Robin of Sherwood, Hampstead, Wizard of Akyrz, Hobbit, Time Machine, Circus, Arrow of Death, Emerald Isle, Lords of Time, Gremlins, Sorceror of Claymorgue Castle, Red Moon, Ten Little Indians, Perseus and Andromeda, ZZZZZ . . . , Feasibility Experiment, Valkyrie 17, Bored of the Rings, Pirate Adventure, Very Big Cave Adventure, Valhalla, Golden Baton, Ring of Power, Adventureland, Collossal Adventure, Quest for Holy Grail, Hulk, Price of Magik, Return to Eden, Snowball, Pilgrim, Snow Queen, Espionage Island, Inca Curse, Kentilla, Helm, Lord of the Rings, Ship of Doom, Zork I, Spiderman, Warlord, Forest at Worlds End, Planet of Death, and limited help on many others.
John Barnsley, Adventurescue, 32 Merrivale Road, Rising Brook, Stafford, ST17 9EB

Please Note: Respect your fellow adventurers. By offering to help you they are undertaking a not inconsiderable task and deserve both your gratitude and your consideration. Never phone after 10pm (earlier if specifically mentioned above) and ALWAYS enclose a stamped addressed envelope if you want a reply by post.

CLUBS GALORE!

The White Wizard seems to be getting more and more letters each month from readers starting up adventure clubs. I can't help feeling that a fair number of these must fall by the wayside — after all, there seem to be so many and the market can't support everyone. However, here goes with a selection of this month's club promotions. Don't forget that I can't vouch personally for any of these organisations, but I'm sure they mean well and would like to hear from you . . .

H&D Services, 1338 Ashton Old Road, Higher Openshaw, Manchester M11 1JG. Tel: 061 370 5666
Offer a series of adventure 'handbooks' giving solutions, hints, and maps of games. Subscription rates: 3 issues, £2.75; 6 for £5; 12 for £9.

BAG — Beginners Adventure Games
A new club for adventurers. Write to **Lesley Marriott, 22 Priory Road, Alfreton, Derbyshire DE5 7JT**

Adventurers Anonymous
Adventure club and magazine. Contact **Rivendale, Nethergate Street, Bungay, Suffolk NR35 1HE**

Adventure Cracking Service
A helpline. Contact **Gavin Berry, 25 Beauvale Road, Hucknall, Nottingham NG15 6PF** for details. It's not entirely clear from the letter whether this is a club or just a phone-helpline — their telephone number is in the Help Offered section.

Questline
A well-established concern, now going official and charging very reasonably for its services — Helpline, Magazine, Swap-It section, Club Distribution for your games, Special Offers on commercial releases. Send SAE for details to **Tony Treadwell, 17 Headley Way, Headington, Oxford OX3 0LR**

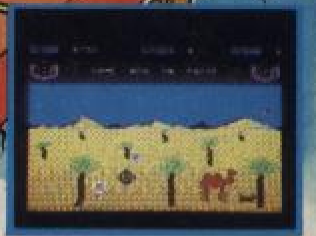
Contacting The Wiz

Wherever you may be, you can contact the Wiz and have the chance to see your name on these hallowed pages. Write to me on any aspect of adventuring at **THE WHITE WIZARD'S DUNGEON, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1AQ.** If you have one of these Modem things, you can try getting me on **BT Gold 83:JNL251** or on **Prestel/Micronet 919994854**. Be aware, however, that the Wiz doesn't log onto Prestel as often as he used to — BT Gold is a much better bet if you are a subscriber.




Scene 1 — Escape from the dungeon


Scene 2 — Battle with the guards


Scene 3 — Protect your camels on the desert crossing


Scene 4 — Flying carpets and giant Roc birds


Scene 5 — The sultan transforms himself into a dragon

THE LEGEND OF SINBAD for the Commodore 64/128

Game Author: Jason Benham.

COMMODORE 64/128

Set in the golden age of Caliph Al-Rashid, you play the role of the brave adventurer Sinbad the Sailor. You have been kidnapped and thrown into the dungeon of Sultan Salabim's fortress. But, retrieving your plundered treasure, you escape from the dungeon by battling your way past the guards and vultures through the serpent-infested tunnels.

Once past the two dungeon gates, you stumble across a discarded sword. Just in time, because a second troop of fortress guards appear and a terrifying battle ensues.

Conquering the guards, you now head for home transporting your valuables on a caravan of camels across the scorching desert to Baghdad. Bravely, you defend the camels against the incessant attacks of the deadly beasts of the sand.

The Sultan Salabim, furious at your escape, orders his personal bodyguards aboard flying carpets and summons the giant Roc birds. Together, they form a cordon around Baghdad. Undaunted, you take to the skies, and the scene is set for a dramatic showdown high above the towers of the city.

The sultan has one remaining card to play. He can magically transform himself into a fire-breathing dragon spitting huge fireballs towards you.

Can Sinbad triumph in this titanic struggle?

Features include: 5 screens of action — each is a separate game in itself, 5 haunting tunes, beautiful graphics, impressive animation, and a ingenious password feature allowing you to skip screens which you have already completed once.

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If you complete the game, you can enter our competition. The prizes include a beautiful carpet, a curved knife and a hand-carved wooden horseman (all genuine Arabian products), and £50 in consolation prizes.
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YUCKY ZZAP! REVIEWERS PORTRAIT

MELBOURNE HOUSE were offering a hologram and 50 copies of *The Hobbit* to the ZZAP! readers who could come up with the most impressive portraits of the Muddle Earth reviewers. **Lee William Price** from **Warwickshire, CV11 6UQ** has won himself a hologram of one of the Riders of Nazgul. Well done, Lee. The following runners up all get a copy of *The Hobbit*:

Anthony Hughes, Shropshire, TF12 5EQ; Martyn Oakley, Norfolk 5, NR10 3NN; Jonathan Cottam, Cheshire, SK12 6LL; Steven Cunningham, County Durham, DL5 5AH; Daniel Polwarth, Essex, IG8 7RG; Paul Spittlehouse, North Humberside, HU12 9AF; Martin O'Gorman, Cheshire, SK10 2JD; Mark Holden, Lancs, BL6 6LJ; Sean Miles, Sheffield 5, S5 6FS; Graham Plevin, Guernsey, CI; Justin Cleator, Christchurch, Dorset; Samantha Janes, Surrey, SM6 8LH; Iestyn Jones, Gwent, NP2 5HE; Mark Bourne, East Sussex, TN35 5QA; Keith Reynoldson, Herts, AE10 9JU; Jonathan Mummery, Sussex, BN4 4PQ; Kieron O'Neill, Lanarkshire, ML12 6AD; David Hickson, Durham, DH1 4NL; Martin Robert Smith, West Midlands, DY4 0RH; Alan Dickinson, Shotton Coll, County Durham; Anthony Gisbourne, West Midlands, WV10 7HR; E Howell, Bristol, BS4 3SG; Shazad Iqbal, Bury, Lancs; Carl Potts, Cumbria, LA11 6BJ; David Pye, Lancs, WN5 8JA; Thomas McCreery, Scotland, G67 4JE; Adrian Seymour, Cornwall, TR6 0DX; Michael Duncan, Edinburgh, EH8 8DZ; Paul Humphries, Kent, ME10 4UW; Mark Pointon, Cheshire, CW8 2QQ; J Swindells, Tameside, SK15 1RD; James Portsmouth, Newcastle Upon Tyne, NE3 1RQ; Jonathan Pilcher, Surrey, KT17 4ND; Stephen Graham, Cumbria, CA2 7QB; Martin Lee, Devon, EX2 5NS; David Hardy, Nottingham, NG5 4LA; K Murphy, Fife, KY1 1PX; Angus Lee, Scotland, AB2 4UB; William Chetwynd, Warks, CV10 0DR; Howard Talbot, Orrell, Nr Wigan, WN5 8RW; Steven Miller, Lancs, OL6 8BX; R McLaddan, Ayrshire, LA10 6AN; Alan Benson, Yorkshire, LS8 3PU; J Porwol, Tyne and Wear, NE3 2RW; Jonathan Parry, North Yorks, TS9 5DD; John Smith, Leicester, LE7 9PN; Neil McNicholl, Londonderry, BT46 5UX; Steven Green, Dorset, BH23 2QQ; Billy Bann, Cleveland, TS26 7PN





TAU CETI

CRL were rather chuffed with the Sizzling review of *Tau Ceti* — so much so that they wanted to give away 50 copies of it to the first 50 people who could find all 16 words in the special wordsquare. Special, because only 15 words could be found — GALCORP was missing! (Humblest apologies to all). Still, this didn't prevent the entries from flooding in, and the following 50 readers each win a copy of *Tau Ceti*:

Andrew Fraser, Staffordshire, ST14 8DH; Stephen Conway, Middx, UB4 9DQ; Stefano Da Tos, London N3, N3 1PB; Matthew Wheeler, Worcester, WR2 5TE; Robert N Hancock, Bath, BA3 1BU; Andrew Davis, Herts, AL1 1TN; Mark Thurlow, Berk, RG4 9LG; David Porter, Essex, RM5 2PT; R S Clay, Shropshire, TF2 8BL; Gavin Jackson, Avon, BS20 9UR; Alan Coombes, Gwent, NP7 0BB; Barry Bolton, Cleveland, TS2 31DW; M Eyers, Kent, TN25 6PE; K Mitchinson, Herts, AL8 9TX; Per Amdi Jensen, Denmark, 8362 Horning; Rodney Cowman, Warwickshire, CV11 4NY; S Jayarraman, Merseyside, LA9 6NX; Chris Wallis, Middlesborough, TS5 5BU; Robert Macintyre, Cheshire, SK8 3AT; Andrew Moncaster, Lincs, LN11 9AJ; Michael Duncan, Edinburgh, EH8 8DZ; Andrew Whitfield, Salop, TF9AE; David Evans, Oxfordshire, OX2 9PU; Robert Nash, Birmingham, B23 7HE; D Smith, Essex, CM14 4YG; R Andrews, Leics, LE9 6BH; Steve Carr, East Sussex, BN21 RU; Christopher Langton, Derbyshire, DE5 0HL; Stuart Adrian, North Yorkshire, HG2 9HP; David Silverwood, Devon, PL6 5NQ; Colin Hutt, Suffolk, NR32 4QA; Sean O'Kane, N.Ireland, BT48 7RY; Christopher Griffin, Essex, SS17 7LP; Miles Turner, W.Mids, B93 9LE; Mark Sexton, W,Sussex, BN15 0EG; Wayne Kerr, London, SE9 1EW; A Sharp, Devon, EX31 4BG; A J Lowery, Lancs, PR6 7SR; Nigel Hood, Norfolk, NR19 2BD; Julian Smith, Sheffield, S9 1DN; I Benuelloun, Herts, AL8 7QP; Stephen Rayner, Manchester, M18 8GW; Martin Salt, Warwickshire, CV35 9PX; Paul Timlin, Scotland, G33 1QY; Engin Hassan, Romford, RM3 7EX; Martin Gibbins, Derbyshire, DE6 4AD; Robert Keating, Liverpool 19, L19 3PS; Julian Newsgrash, Cheshire, WA15 8TR; Simon Heraty, W.Mids, WV10 8EH; C Mura, Cleveland, TS5 8AF

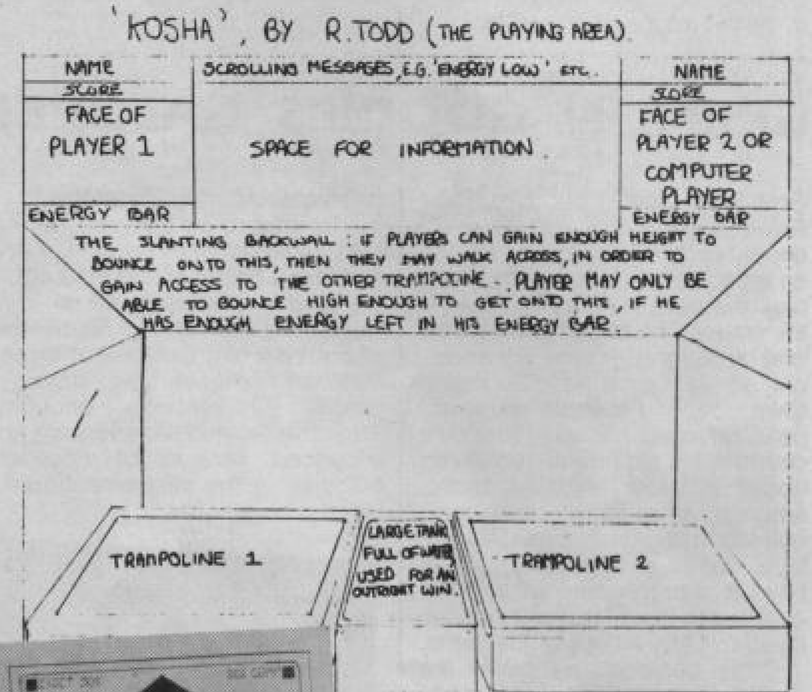




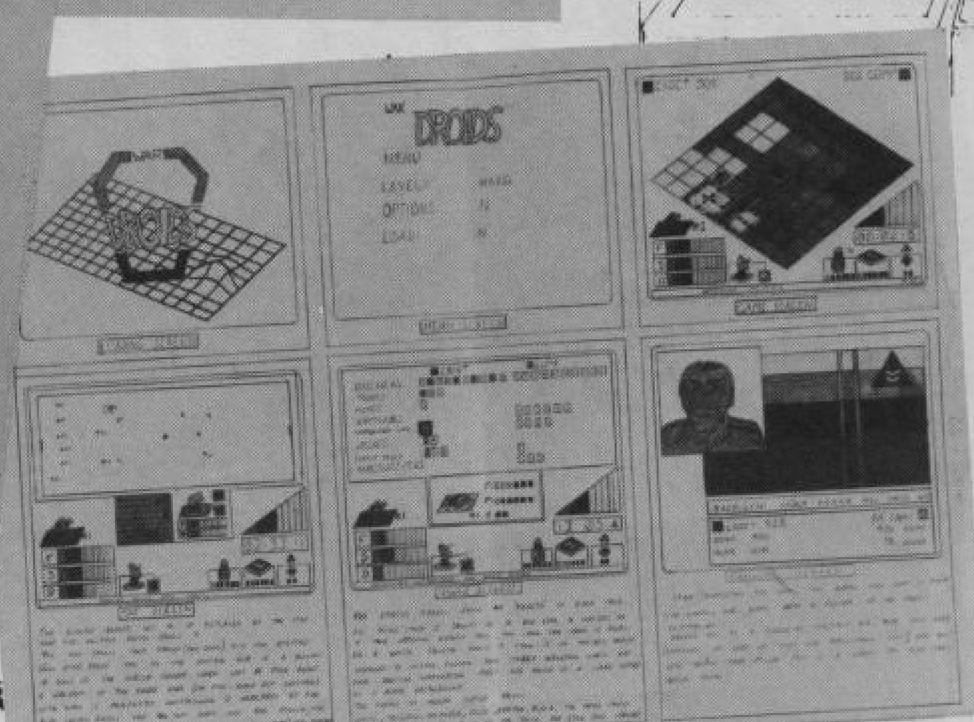
ELECTRIC DREAMING

ELECTRIC DREAMS were interested in seeing just how fertile your imaginations were, and asked you to design a game. There were hundreds of entries — some stunning, some clever, some simple, and some not so good — and it's been far from easy sorting through them all! After many months of head-scratching and careful consideration, the Spiky Ones came to the conclusion that **R Todd** from **Sutton Coldfield, West Midlands, B75 6BT** supplied the best, most playable concept for a game. Mr Todd's idea for a one or two player head to head head-butting game — KOSHA — has won him a Commodore 1702 monitor and a 1541 disk drive. Ten runners up each get a copy of Activision's GAME MAKER . . .

Gethyn Edwards, Sonning Common, Nr Reading, Berks, RG4 9TD; P J Cornhill, Kings Lynn, Norfolk, PE33 9HL; David E Howells, Westbury-On-Trym, Bristol, BS9 3PT; T Howland, Gillingham, Kent, ME8 9AW; Neil Graham, Carlisle, Cumbria, CA2 7QB; Andrew Humm, Clacton-On-Sea, Essex, CO15 3HT; Matthew Merrett, Orpington, Kent BR6 8AY; Iain Murray, Dunfermline, Fife, KY11 5AE; Stephen Owen, High Wycombe, Bucks, HP13 7BD; Paul Gooch, Halstead, Essex, CO9 2SH







BUG BITTEN

Bug Byte were feeling very generous and put a portable Technics Compact Disk player and fifty copies of *Ollo I & II* up for grabs. **Richard Bull from Edmorton, London** was first out of the correct entries bag and wins himself a CD player for his troubles. Copies of Ollo I & II go to . . .

Andrew Weeks, Lancs, FY8 2LF; Adam Brake, Dorset, DT9 5LZ; Paul Hester, Southampton, SO1 8FP; Dorryl Stokes, Herefordshire, HR6 9HA; Man-Wai Chan, London N.1, 6JN; S Reeves, Birmingham, 7NP; Steven Graham, Scotland, KY12 8QG; Jonathan Williams, Merseyside, L63 0NA; M Clements, Avon, BA1 2YB; Robert Atherton, Leics, LE16 9LL; Alan Coombes, Gwent, NP7 0BB; Ashok Mahay, Birmingham, B24 9BD; Grey D Hewitt-Long, Devizes and Wiltshire, SN10 2RF; C A Mitchell, Staffs, ST17 0AE; Alan Milne, Scotland, AB5 3RP; Mark Denye, Merseyside, L48 5DA; Dominic Skeet, Edinburgh, EH4 6HQ; Kevin Morris, Scotland, G41 4RJ; Eric Forster, Tyne and Wear, NE28 6YJ; Philip Waldrow, Avon, BA2 2QN; Simon Dunnington, Tyne and Wear, NE33 5PW; D.Hallsworth, Lancs, OL6 8EZ; Philip Turner, Devon, EX17 2DH; Gizmo, Worcs, WR14 2ML; Mark Patterson, London NW4 1HT; Stephen Roche, Scotland, PA8 6EB; Nigel Parr, Middlesex, TW17 0SR; R K Paul, Chester, CH2 4LN; Richard Light, Herts, S64 9NW; David Woodbridge, Kent, BR2 9PQ; Michael Chamberlain, Merseyside, L35 6PS; Stephen Careless, Bedfordshire, SG19 2PX; C M Jones, Merseyside, L37 7AG; Samee Khan, London, E14 6NB; David Connor, Liverpool, L30 1PQ; David Willett, Cheshire, SY14 7HH; Steven Barnes, Norfolk, PE30 3DS; Edmund Bradbury, Bucks, HP16 0NR; A Sharp, Devon, EX31 4BG; Christopher Hudson, Merseyside, L23 0SG; Richard Ward, Birmingham, B30 1LZ; Alan Norman, London, SW19 8HF; Sean O'Kane, N.Ireland, BT48 7RY; John Overall, Essex, SS7 5XQ; W.A Bufton, Hereford, HR4 0RU; Sami Khan, London, TW3 4AQ; Mark Walters, W.Sussex, PO19 4TY; Darren Priest, Gloucester, GL1 5JB; Howard Bennett, Surrey, GU4 7QG; Matthew Lindsay, Bucks, MK8 8AF

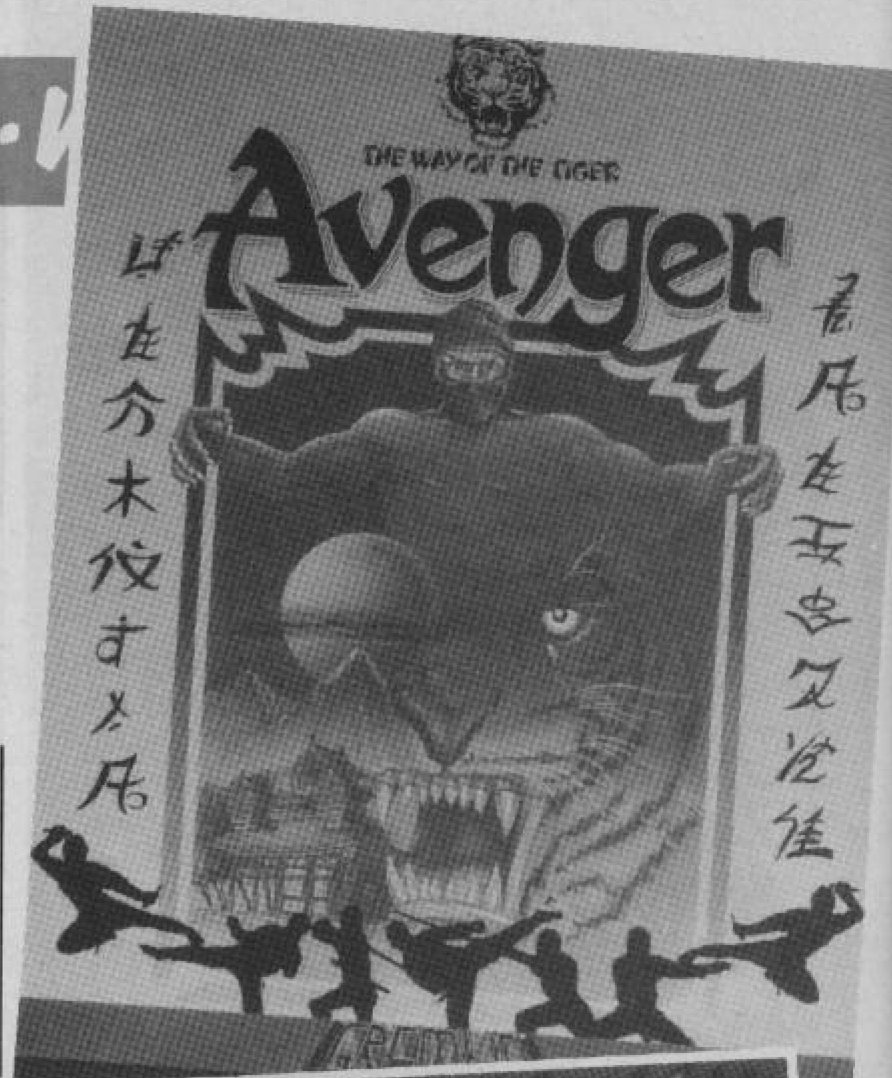


MINIONS GEMS

Thank you for all your luvverly jewelry designs — some of them I will most definitely have to put into practice! RAINBIRD were willing to give away some equally luvverly H Samuel jewelry vouchers to the creators of the three best designs. **Jonathan Twist** from **Blackpool, Lancs, FY5 1PS** wins £125 worth of vouchers. **Gary Smith** from **Notts, NG9 1QA** gets £50 worth, and **Stephen Thomas** from **Stockton-On-Tees, Cleveland** gets £25 worth. Well done, lads.

THE MINDSMEAR CULTURED COMP (FOR A CHANGE)

After much intensive and pensive 'hmm'ing and 'ha'ing Rachel (Davis), Richard (Joseph) and Gary (Penn) came to conclusion that **Anthony Lees** from **Great Harwood, Nr Blackburn, Lancs** supplied the best composition and so wins the *Commodore Music Expander. Congratulations Anthony. A pat on the back and a copy of RAINBIRD's Advanced Music System* go to the following five runners up: **Choroid; Demon; Barry Leitch; Matt Perry; Mick O'Riley, Rishton, Nr Blackburn, Lancs.**



GREMLIN GOODIES GALORE!

Gremlin's cult Spectrum and Amstrad game *Jack the Nipper* will shortly be available for the 64. It's an arcade adventure in which you play the part of naughty Jack — the nipper. The object of the game is to be naughty — very. For example, as Jack you have to round town shooting (people with your pea shooter), killing (Daddy's plants in his allotment) and gluing (together pairs of false teeth), amongst other equally obstreperous 'oh he'll grow out of it' things. If you can't wait to get caught have have your botty spanked, then nip over to the Gremlin stand and see if you can buy a copy of the game.

Other goodies on display are *Future Knight* , another arcade adventure only this time with *Ghosts 'n' Goblins* overtones. You play the part of a bold knight whose loved one has been stolen away and is in need of rescue. There are twenty levels of devious platform arrangements to pass through and many nasties to hinder progress. *Future Knight* won't be available until after this PCW show, but no doubt you will be able to get an early glimpse if you pop along to the Gremlin stand.

Local (ish) lad **Shaun Southern** has nearly completed the 64 conversion of his stunning C16 game *Trailblazer* — a sort of very loose cross between *Ballblazer* and *Bounder* with high speed 3D action for either one or two players. A demo is on display on the Gremlin stand — have a look and see if you think it's as playable as Mr Penn says it is . . .

Bad news if you're expecting to be able to buy *Pentacle*, the 3D forced perspective adventure for arcade players, in the near future, 'cos it won't be released until after Christmas due to 'technical problems'. Boo . . .

Avenger is the title of the follow up to *Way of the Tiger*, only it won't be just another fightin' and fumpin' game, oh no. Yes, there will probably be a bit of 'Gie tha' stitched, Jimmae!', but Gremlin hope to make *Avenger more of an arcade adventure than its predecessor. In the game you have to avenge (hence the title) the death of your foster father, Naijishi, who was killed by some geezer called Yaemon, Grandmaster of Flame. The whole thing is viewed from above (sort of) and the pace will be fast and furious. Hopefully, it will be released before Christmas.*

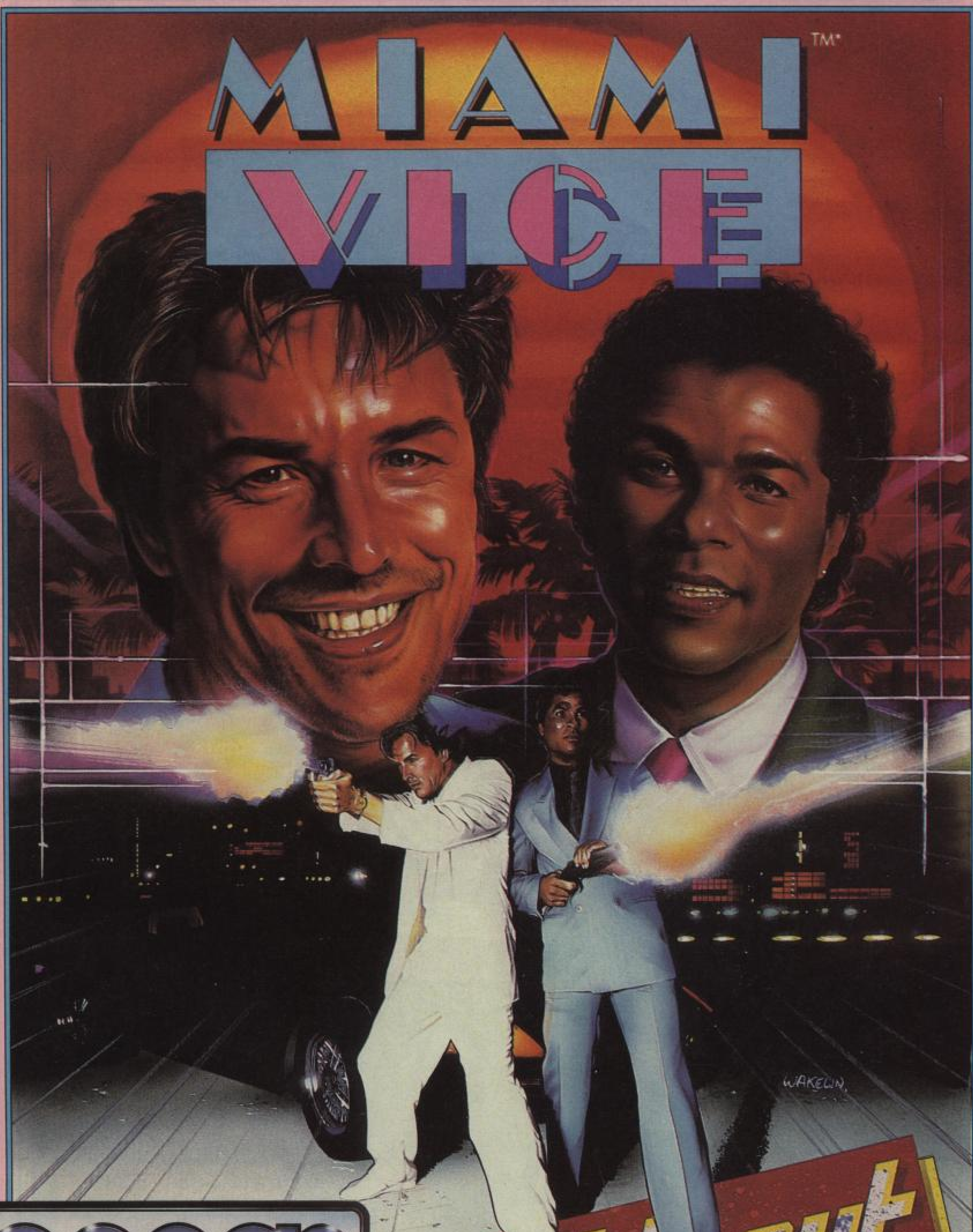
Also due to be pumped out of the Gremlin pipeline before Christmas are a Snooker and Pool double pack (simulations of the respective sports) and Footballer of the Year (another one of those *Football Manager* type strategy games). Interestingly enough, Addictive Games are releasing an enhanced version of *Football Manager* in the very near future. Hmm . . .







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HELP! HELP! EARTH IS DOOMED!

Raid 2000, from Mirrorsoft, is a shoot em up cum strategy game set in the not-too-distant future (fourteen years to be precise). Earth is under threat from a powerful and well-mean alien force and there's only one thing thwarting their complete domination of Earth — you, Commander-in-Chief of Earth's defences, and your Rapid Deployment Task Force. Your fleet consists of three classes of ship: highly manoeuvrable Hypojet fighters, immensely powerful Strafer craft, and special mission Bombers.

A world map shows which territories the aliens have invaded and the land you still command, using this you can plan out where to attack or defend next. It all sounds like exciting stuff — fortunately, it's on display at the Mirrorsoft stand so you can see if it is.

Also on display is *Strike Force Harrier*, a flight simulator written around the assumed wartime antics of a Harrier VTOL Jump Jet. The game originally appeared on the BBC and Amstrad and was very well received on both machines. The 64 copy residing in the office at the moment has quite a few nasty bugs, but once they're removed — which should be in time for the show — it should be pretty good.

ELITE'S ARCADE BONANZA

If you're into arcade conversions then beetle over to Elite's stand — it should be very busy indeed. On display are demos of no less than FIVE forthcoming arcade conversions, an officially licenced game and TWO sequels.

The conversion that will be of interest to most people is *Paperboy*, the game which has you mounting your trusty bicycle and delivering newspapers along a rather weird, diagonally scrolling neighbourhood (well, the inhabitants are certainly strange). Elite plan to launch the game at this show, so if all goes well you should be able to buy it here!

Another addition to the Capcom conversion series is *1942*, a vertically scrolling shoot em up set in World War II over the Pacific ocean. The game is quite straightforward — intercept and shoot all enemy planes and ships before they have the chance to blow you out of the skies. Shoot em up fans keep your eyes peeled.

Has anyone seen a sit-in arcade game perched atop a massive hydraulic system? If you have then you've probably seen Sega's *Space Harrier*, an innovative arcade game sporting more than its fair share of stunning graphics and amazing sound effects. Elite have bravely decided to tackle the task of converting it — well, Chris Butler has, author of *Ghosts and Goblins*, *Commando* and *Z* (to name but three of his games). Just about everyone has gone 'YAH!' at the idea of attempting to cram the game into the 64, but Chris admits to being 'quietly confident' — find out for yourself in November.

Ikari Warrior is another up-and-coming arcade conversion. It's relatively new in the arcades and is a two player *Commando* type game which offers you the opportunity to yomp over various landscapes and drive about in a tank whilst disposing of hundreds of enemy soldiers in true *Rambo* style. John Twiddy, whose pedigree includes the stunning conversion of *Taü Ceti*, is writing it so it should be good.

The other conversion which should be on display is Tatsumi's *Buggy Boy*, a strange sort of race game. The idea of the game is to drive your beach buggy into flags and through gates to earn yourself points and extra time. It plays well in the arcades, but whether it will convert well to the 64 is an entirely different matter . . .

Also at the Elite stand there should be previews of two sequels, *Airwolf II* and *Commando II* — see what you think (if they're there!).

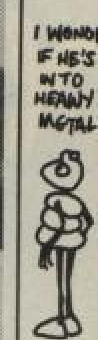
Oh yes, the officially licenced game . . . it's *Scooby-Doo* — honest! we've seen the Amstrad version. The program was originally going to be something like the home computer equivalent of a laser disk arcade game, but within a few weeks it became apparent that the task was an impossible one and the project was dropped for many months. It was revitalised when Elite made a deal with Gargoyle Games, who have programmed the game, and it's now become an arcade adventure cum beat em up. That's the story, go and see the end product.

TWO WERY GOOD WIDEO GAMES FROM THALAMOOSE



(Sorry, in-joke). *Starline* is the working title of one of Thalamus' next releases and with any luck there is a demo running on one of the stands at this very moment (that is, if you are at the PCW show at this very moment). It's apparently a thinking man's shoot em up and is being programmed by Kinetic Designs, a talented new programming team from Scotland consisting of dynamic duo **Robert Stevenson** and **Douglas Hare** (Compunet artistes and programmers extraordinaire). If *Starline* is anything like their demos then it's going to be something really special.

Sanxion is virtually complete and due for release on October 10th. It will probably be on display as you read this. If not . . . well, it boasts TWO new pieces of Rob Hubbard music (which are apparently his most unusual, innovative and impressive yet) along with some 'amazing' sound effects from David Whittaker. **Stavros Fasoulas**, the Finish programmer behind Thalamus' first release, *Sanxion*, commented: 'Is good wideo game. I wery pleased with it. I hope you too like *Sanxion*. You don't — is tough. My memory, she is full — I can't do no more.' Erm, fine.



GOLDEN GOODIES . . .

If you read last month's US Gold feature you will know of some of the things on display at the US Gold stand (it's the massive stand with 'US Gold' emblazoned over every extremity). For the uninitiated there are quite a number of goodies being shown to the public, both arcade conversions and original stuff.

The two arcade conversions in question are *Gauntlet* and *Xevious*. What can we say about *Gauntlet*? — the innovative four player, top grossin', brill soundin', ace lookin', fun playin', all singin', all dancin' arcade machine which should translate very well indeed to the Commodore.

By the way, the real arcade game is on free play. But don't tell anyone or they'll all want to play . . .

Xevious is a oldie-but-goodie shoot em up which appeared in the arcades no less than four years ago. It hasn't really aged that much and is easily on a par with something much newer like *1942* (which is a *Xevious* style game anyway). If you're at the stand you can have a look at the Commodore version and play the real thing to see how they compare — they've got a real machine there.

The unofficially hailed follow up to Sidney Developments' *Dambusters* is *Ace of the Aces* and is premiered at the stand. It's a vertical scrolling shoot em up set in World War II which gives you the chance to carry out dangerous missions, such as blowing up U-Boats and ammunition depots. There are plenty of options where you can select your weaponry, the type of plane you'd like to fly and which mission you'd like to tackle. Coo, sounds good.

Three Epyx titles are also being shown: *Movie Monster*, *World Games* and *Championship Wrestling*. The former puts you in the role of one of five horribly evil monsters who can romp and stomp about a famous city, demolishing buildings and eating people. Naturally the humans are trying to thwart your fun, but you're not going to let them get in your way, are you?

World Games is a sports simulation not too dissimilar to the classic *Summer/Winter Games* series. Featuring such jolly antics as barrel jumping and cliff diving, it sounds as if it will be pretty decent stuff.

It's pretty obvious what the final Epyx offering is — a wrestling game if you're too dim to guess. Fabbo graphics, lots of brilliant animation and an interactive crowd are all part and parcel of this one — go and have a look for yourself.

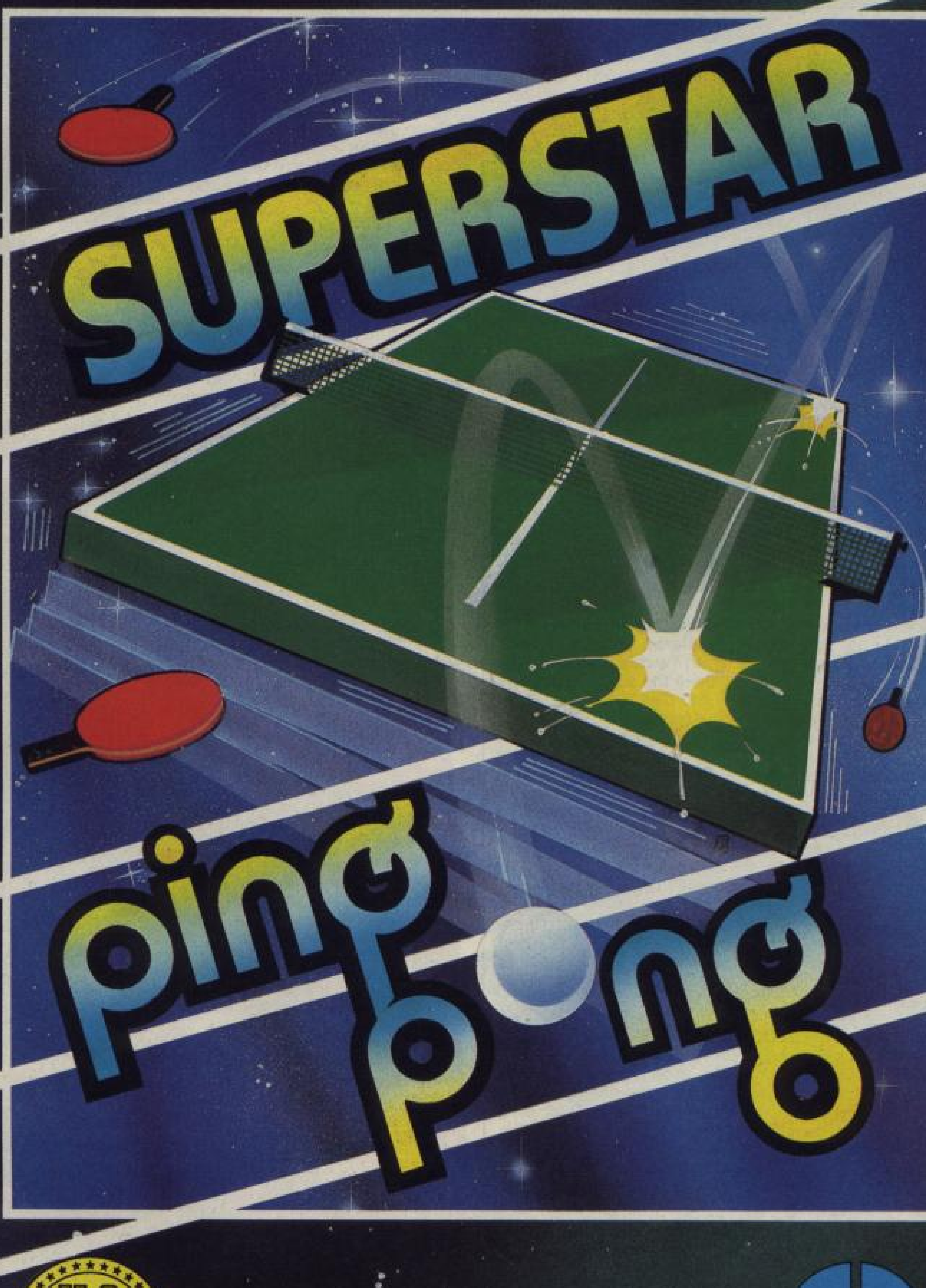
The other game on display is *Tenth Frame*, a ten pin bowling simulation written by Bruce and Roger Carver, authors of the brilliant golf simulation *Leader Board*. If it's anything like their last game then it should be more than just a good simulation!

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POWER-FULL APOLOGY

Um, there were, ah, two (mumble) errors in our review of the KCS Power Cartridge. Firstly, the price is £39.95, not £45 as quoted. Secondly, it is in fact possible to view under the kernal ROM and I/O area. Sorry, KCS — if you see Gary Liddon wandering around the show you've got our permission to slap his wrist for making the mistakes . . .

SQUEEZE ME A LEMON . . .

Well, well, well. System 3's one and only Mark Cale reckons he's got four new games games under way, one of which — Dominator: The Legend Begins — is (and I quote) 'not just a computer game. It's goin' to appear as somefin' else wot's never bin done in the computer industry before.' Coo. Mark wouldn't expand upon this though, and only added, 'it's comin' out early next year.' Thank you, Mark.

System 3 are part of the immense Activision stand at this year's PCW show, so there won't be any naughty romps, ah, displays. What there will be, however, is a (non-blue) video demonstration of *Bangkok Knights* (an oriental arcade adventure with lots of yer actual fightin' and fumpin') and *The Last Ninja* (yet more fightin' and fumpin' but wiv a bit more to it, like). Both games are due to appear before the end of this year. Also in the pipeline is a fist fighting game called *Knuckles* which should be available early next year. More details in the near future . . .

ZOOMIN' AROUN'

Zoomsoft should be around here somewhere showing First Star's three latest releases. *Montezuma's Revenge* isn't exactly a 'new product', it's been out on the Atari for yonks and the Commodore for quite some time now, although it wasn't available in your average computer stores. It's a nice little arcade adventure starring a cute character who has to make his way around a huge meany-infested system of caverns.

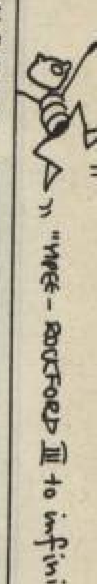
Rockford, ZZAP!'s self-acclaimed mini mega-hero, has certainly starred in more than his fair share of games and is about to feature in yet another. Well, sort of — it's a 'utility' in fact, *Boulderdash Construction Set*. The program allows you to construct and play your very own caves, so now you can build the most horrendous of caves and challenge your friend to finish it. You could even make money out of it — bet him a tenner!

Spy Vs Spy III — The Arctic Caper could well be making a guest appearance at the Zoomsoft stand. Following the capers of the two MAD spies, it carries on from where the last one left off and will no doubt feature similar gameplay elements.


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WE COULD BE HEROES . . .

Dan Dare is near as dammit finished and only needs to be play-tested and debugged before it is released. Hooray! It's been a year in the making — but has it been worth the wait? After seeing a pre-production copy we think the answer's most definitely . . . YES! It's certainly one of the most attractive arcade adventures we've ever seen — it looks and play just like a comic strip. Pay a visit to the Virgin stand and see for yourself — it's well-worth the shoe leather expenditure.



IMAGINE AN OCEAN OF PROGRAMS . . .

There's plenty of stuff on display at the Ocean stand, including the 'it'll be finished in about three weeks — honest!' classic *Street Hawk*! Yup! Julian saw a copy of it when he visited the Ocean offices some months ago, and it has since been finished. Yes, you did hear that correctly — finito! Go and have a gander and see if it's been worth the wait.

Of film tie-ins there are a-plenty. The first is *Highlander*, a sword fighting game set over several different time periods. It's a one or two player game featuring 'stunning state of the art' animation where you have to whizz around various time periods chopping off people's heads. Decapitation is the name of the game and it all sounds pretty good fun — and rather gory with it.

Another film tie-in is *Cobra*, the film of gratuitous violence where Rambo gets his Police badge. The game is not going to be completely unlike *Green Beret*, and you can bet your boots it'll be chock full of deranged psychotic maties just itching to kill you. Still, you're Cobra, Mr Hard Man Extraordinaire, who's made a career out of machine gunning down maniacs, and you're going to blow THEM all away — aren't you?

More film tie-ins include *Top Gun* and *Short Circuit*. *Top Gun* is at present the biggest grossing film in America this year, it's box office receipts totalling £120 million dollars at the time of writing. The film is about the F14 Strike pilots who try to go for the rank of 'top gun', the best pilot in the USAF. The game will be a very fast vector graphic arcade simulator which plots your progress as as you try to achieve the 'top gun' ranking. There are videos at the show so you can see a preview of the film too.

Short Circuit is another film which will be a Christmas release in Britain, and is already going well in America. The film tells the story of a very advanced and powerful war robot called Number Five. He goes around blowing things up and all the rest of it but suddenly gets struck by lightning and develops human emotions (I wish that would happen to Rambo, but it hasn't). Naturally, he doesn't want to kill anymore, and there's much heart rending and tear jerking as he tries to sort out this dilemma. The game will be an arcade adventure where you DON'T go round shooting anything, even if it's horrible and evil! Sounds like an interesting concept.

Onto some original stuff, now, with *Great Escape*. No, it's not based on the film, although the object of the game is to escape from prison. It's a scrolling 3D game being designed by Denton Designs. Gary Bracey, Ocean's new technical geezer, reckons it's the best thing they've ever done — ever. Sounds promising.

Galvan is another original game and features a fatty robot who has to stomp his way through lots of different landscapes to reach a vicious multi-armed demon which he has to dispose of. The landscapes are pretty varied and range from an underwater environment to a brick town and a metallic city!

Another game featuring a robot is *NOMAD*, although this particular droid is out to destroy the most evil arch criminal the universe has ever seen. To complete this difficult task you have to make your way through the many screens of the villain's huge spacecraft and avoiding the nasties. In other words, it's an arcade adventure cum shoot em up. It was very good on the Spectrum and Amstrad, and Mr Bracey reckons the 64 version is just as impressive.

Mag Max is the first in a new series of Imagine/Mitsubishi arcade conversions. This one is a scrolling shoot em up which stars — believe it or not — a great fat robot (Imagine and Ocean seem to have something of a robot fixation at the moment). Anyway, there's the arcade game at the stand so you can have a bit of a binge and see if you like it.

Another long-awaited arcade conversion is *Mikie*, which is premiered at this very show. The game follows the antics of an American schoolkid who's intent on disturbing lessons and mauling teachers just to get a message to his girlfriend. The arcade game was shown at last years PCW, this year you can see the 64 version.

Yie Ar Kung-Fu fans will be pleased to know that Imagine have announced that development of *Yie Ar Kung-Fu II* (not the same as The Edge's *Shaolin's Road*) is well underway. The game will feature eight new characters as well as enhanced graphics and sound effects. There should be a video of the game on the stand, programmers permitting.

Other new releases in the arcade conversion range include Konami's *Hyper Rally*, a rather ancient arcade race game, and *Terra Cresta*, a vertical scrolling shoot em up. The latter is reported to be 'a real cracker' with graphics 'just like the arcade game'. Both the arcade game and 64 conversion are present at the show so you can judge for yourself.

Ocean certainly had their tongue firmly planted in their cheek when they announced they were to release an 'officially licenced' *It's a Knockout* computer game. Although sounding very silly, Gary Bracey told us 'it's a load of fun, rather like a *Decathlon* game with silly events'. It certainly sounds as if it's going be funny!

The only bad news is that Imagine/Ocean have announced there are no plans to release *Batman* or *MOVIE* in the near future — due to programming problems. Once they get round them there's sure to be a game, but until then you'll just have to make do with what's listed above!



HERE IS THE NEWS IN BRIEF . . .

NEW CONCEPTS
Surf Champ, a surfing simulation package for the Spectrum (complete with keyboard overlay 'surf board'), is being converted to the 64 and will be available within a matter of weeks.



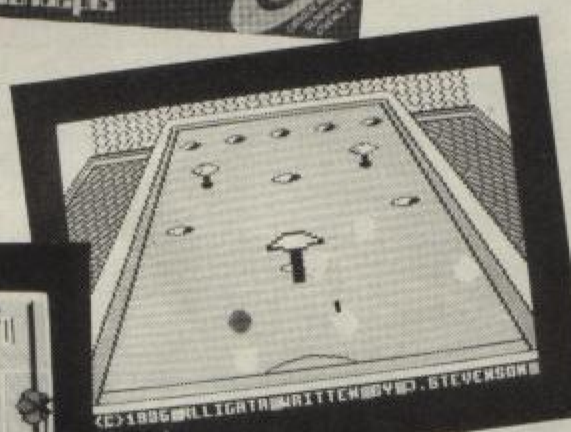
DOMARK
Trivial Pursuit and *Gladiator* are both finished and due to be released within the next couple of weeks. The former is based on the best-selling board game of the same name (how it compares with *Powerplay* we don't know as yet) and the latter is a beat em up set in a Roman arena.

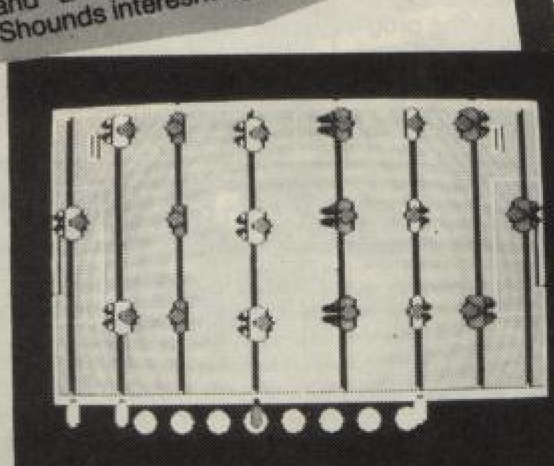




DURELL
Chain Reaction is a 3D Ultimate style arcade adventure in which you have to prevent a nuclear power station from blowing up. It should appear around September. *The Vikings* is a Danish beat em up full of fighting, burning, pillaging (no raping) and thieving, and will be available in October. *Saboteur II (Avenging Angel)* is the second episode in the *Saboteur* series and has you playing the part of the Ninjas beautiful sister on a vengence mission (her brother got killed shortly after *Saboteur*, you see). Finally, there's *Sigma Seven*, a mixture of 3D shoot em up and platform action, due out in November. Check out the Durell stand for demos of these games.

ALLIGATA
Pub Games, the sports simulation with a difference, is nearing completion and is no doubt featuring on the Alligata stand. There will be eight Pub events, amongst them bar billiards, table footy, dominoes and a couple of card games. Shounds intereshting . . .









MASTERTRONIC
A whole host of goodies should be appearing before Christmas, amongst them *Flash Gordon*. It's arcade game based on the cult cinema classic and consists of many different types of game, such as arcade adventure and shoot em up, along with a Rob Hubbard soundtrack or two.

HEWSON
Andrew Braybrook has completed his latest smooth scrolling action-packed game, *Alleykat*. Unfortunately, it arrived too late for review in this issue . . .





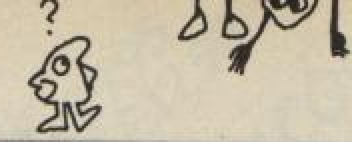
MARTECH will be showing finished versions of *WAR* and *Uchi Mata* along with demos of four new products under development — *Cosmic Shock Absorber* (a multi-directional fast-action 3D shoot em up), *Nimitz* (a strategy simulation in which you control the USS Nimitz, the most powerful fighting ship ever built) *Catch 23* (a highly interactive 3D first-person perspective graphic adventure) and *SDI* (an arcade strategy game based on President Reagan's 'Star Wars' project).

ORPHEUS
If you happen to be passing the Orpheus stand why not have a gander at *Web* and *The First Starfighter*, two new arcade games for 64. Orpheus are also promising conversions to and, more importantly, from the Nintendo arcade console — WHOOPEE! We might see *Super Mario Brothers* on the 64 yet!

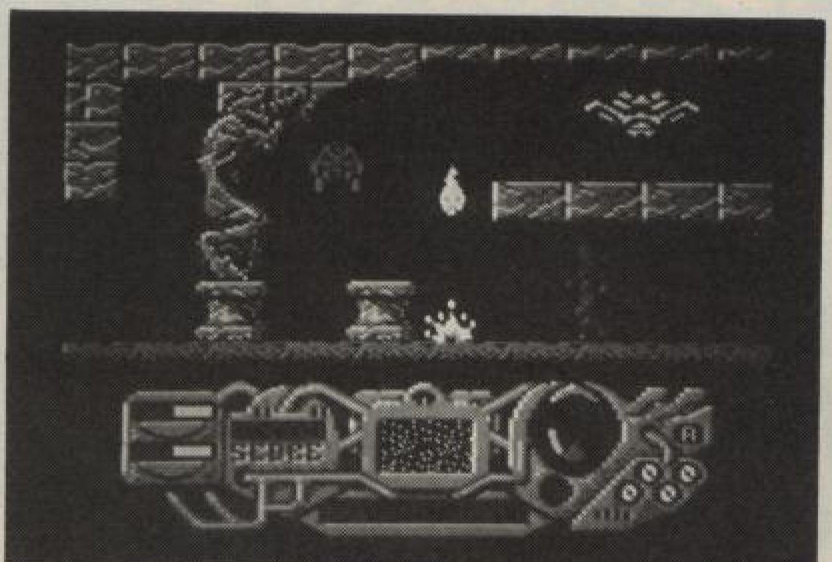


ARIOLASOFT
The cult arcade classic *Marble Madness* is currently being converted to the 64, courtesy of Electronic Arts. How does it compare with the original? Time will only tell . . . One thing's for sure if it's anything like the Amiga version — it's going to be multiload . . .

The follow up to *Scarabaeus*, ingeniously titled *Scarabaeus II*, is due to hit the 64 early next year. It's being programmed by Andromeda (who did the original) and from what we've seen so far it looks pretty damn good.



C'EST LA VIE





Palace Software will be showing their next release for the 64 (which was previewed way back in issue 13) — *The Sacred Armour of Antiriad*, an arcade adventure from roughly the same programming team that brought you *Cauldron II*. This time, Dan Malone has designed the game and the graphics — and very impressive they are too, as you can see from this screen shot. Unfortunately, you won't actually be able to buy *Antiriad* until late September. Ah well, that's life . . .

ZZAP! COMP

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CYBORG is part man, part machine. CYBORG is a man (?) with a mission. CYBORG is the title of CRL's latest icon driven arcade game in which you play the part of . . . a CYBORG! (Bet that surprised you). So why is CYBORG a CYBORG? Well, it's quite simple, really: he was involved in a crash. Not a straightforward outright death crash — no, it was one of those 'a man barely alive' crashes. Fortunately, he was found by a lost Galcorp Patrol (this I can believe — I lost Galcorp in a wordsquare a couple of month's back) who put him back together again. (Sounds suspiciously like Humpty Dumpty to me).

CYBORG, the game, has you wandering around a huge underground complex inside an asteroid, on a search for a group of missing scientists. You are equipped with all the latest in trendy gadgets, such as laser guns and scanning devices — quite fortunate, 'cos there are loads of nasty alien types out for your blood . . . Anyway, you can read more about CYBORG in the full review next month's ZZAP!

But in the meantime . . . How do fancy owning one of them new fangled Compact Disc player doobries? Digital sound and all that. You do! Well that's just dandy, 'cos CRL a willing to give one away — the Toshiba Compact Disc player seen on this very page. They'll also throw in £20 worth of vouchers so you can buy a couple of discs and get your Compact Disc collection rolling!

So what do you have to do? Well, I thought after all this sweaty business of running around shooting aliens and rescuing scientists, Mr Cyborg would appreciate a break — a weekend in Bognor Regis, that sort of thing. So how about designing a few luxury addons for him? Take yer average Cyborg and tart him up a bit. Maybe he'd like a built in Compact Disc player? Or a drinks cabinet in his chest . . . ? The most imaginative drawing will win the Toshiba CD player and vouchers. Thirty runners up will get a copy of the game. Sounds good to me . . .

Send your designs to: **PART MAN, PART CD, ZZAP! MAGAZINE, LUDLOW, SHROPSHIRE SY8 1DB.** They must arrive before the 9th of October to be eligible — so get cracking!



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WIN 50 COPIES OF MARTECH'S NEW SHOOT EM UP!

ZZAP! COMP

Destruction is the name of the game in MARTECH's latest offering, WAR. The theme of the game is to DESTROY the evil EMPIRE which is waiting pensively to attack and EXPLODE your craft to ANNIHILATE all resistance. If you manage to survive their LASERS and DEFENCE systems then you can hold your HEAD up high and return home a HERO. VICTORY will be yours. So head for the STARs (twinkle twinkle) and LAUGH (ha ha) in the face of DEATH . . .

Below is a specially adapted word square designed by your ever faithful minion in the eternal struggle to bring you punters lots of freebies. This time those cheerful chaps down at **Martech** are giving away 50 copies of their game *WAR*, which is reviewed this month. Once you have found all 14 words pop your entry into an envelope and post it off to: **WHAT IS IT GOOD FOR?, ZZAP! MAGAZINE, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB.** Get them in by October 11th and you'll soon find yourself going to *WAR*!





ZZAP! WAR WORDSQUARE

W	D	E	S	T	R	O	Y	C	S
K	R	E	C	N	E	F	E	D	E
O	P	A	A	E	M	P	I	R	E
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E	L	O	N	V	O	R	P	B	T
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NAME ....

ADDRESS ....

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IF YOU CAN SOLVE . . .

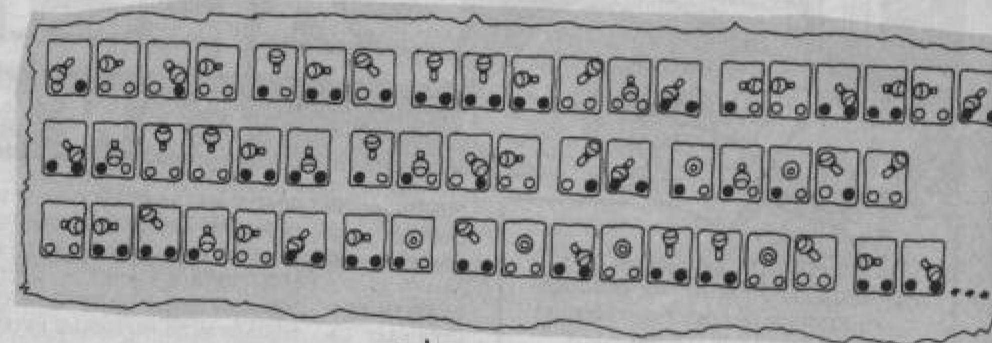
'THE CASE OF THE MISSING HERMES TYPEWRITER RIBBON!'

It was a dark, stormy night as the team left ZZAP! Towers. They were tired and the local wenches were calling them. Meanwhile, back in the top room of the towers, under a lonely spotlight, huddled in a corner with scarf around his neck, sat Lloyd busily bashing away at his 1922 Hermes typewriter. He only had a few hours before the deadline was up and the mail mound didn't seem to be getting any smaller.

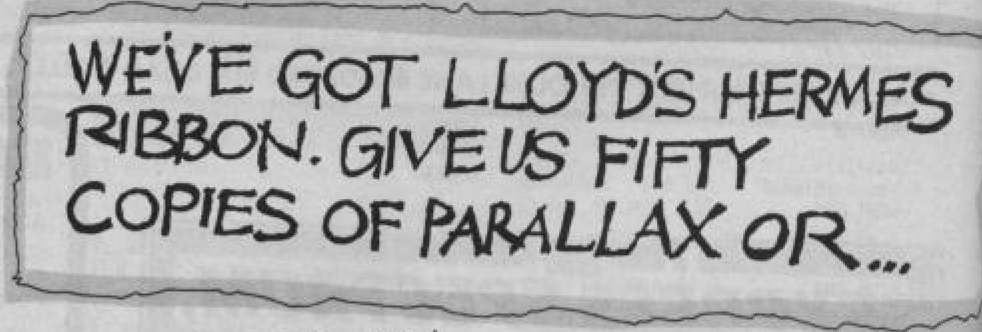
Suddenly, he heard a window smash and the sound of footsteps coming down the creaky wooden steps. Now you know Lloyd — such a hero, but he had his own interests at heart and promptly scampered off. Out the door he went, along the corridor (pant, pant), down the first flight of woodworm ridden stairs (pant, puff, wheeze), through a hole in the floor (!), out through another hole in the floor, and through the portcullis (pant, pant, wheeze, gasp!). He was last seen heading in the direction of the nearest pub (no fool is our Lloyd).

On entering the office the next morning, Gazza, Jazza and Dicky came across the biggest pile of mess they had ever seen — well, since last thursday at least. Tapes were scattered over the floor, monitors smashed to the ground, Girly Penn's Pet Black Hole was in tears, Jazza's Boys Own divers watch had been swiped from his desk, and poor Dicky was absolutely aghast — his pet plasticine hedgehog, Humphrey, had been squashed into a deformed pulp. Tears were pouring from the eyes of the mutant reviewers. However, this was nothing compared to Lloyd's misfortune. He was found, crouched and distraught, in a corner muttering, 'It's gone, stolen — my beautiful Hermes typewriter ribbon has been stolen! Where is it? It's mine — mine, my precious.' This could only mean one thing — ZZAP! Towers had been invaded by an awesome force . . . THE LUDLOW MAFIA!!

Yes, there was proof: a note hammered to the door but in an ancient joystick code.



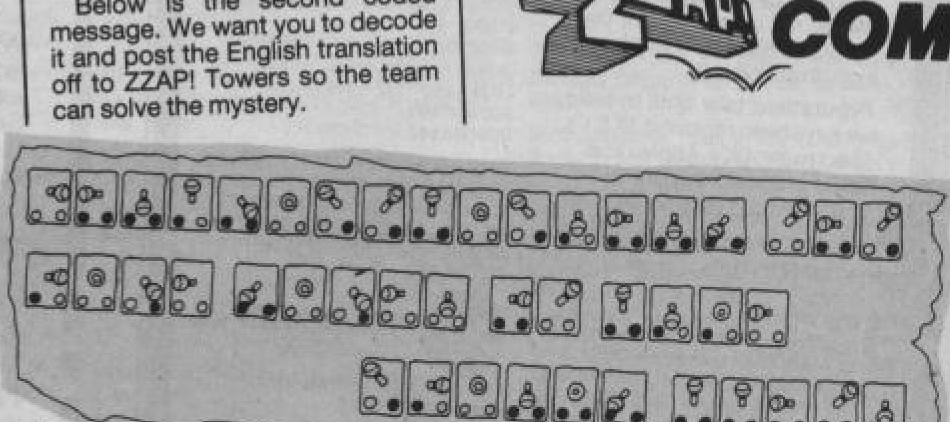
Luckily, the combined talents of Gazza, Jazza and Dicky (which doesn't amount to much really!) managed to decode it to read:



Fifty copies of PARALLAX! — we had to agree.

Next morning a mysterious note appeared through the letterbox, written in the same code. Unfortunately, it has baffled the team, so this is what they're willing to do . . .

Below is the second coded message. We want you to decode it and post the English translation off to ZZAP! Towers so the team can solve the mystery.



Once you've decoded it, fill in the form and post it off to:

THE CASE OF THE MISSING RIBBON COMP, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB.

The first fifty correct entries drawn from the now not—so—Black Hole will win their very own copy of PARALLAX, courtesy of Ocean, which is Sizzling at this very moment.



Hey! I've cracked the code! This is what the translation says

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NAME ....

ADDRESS ....

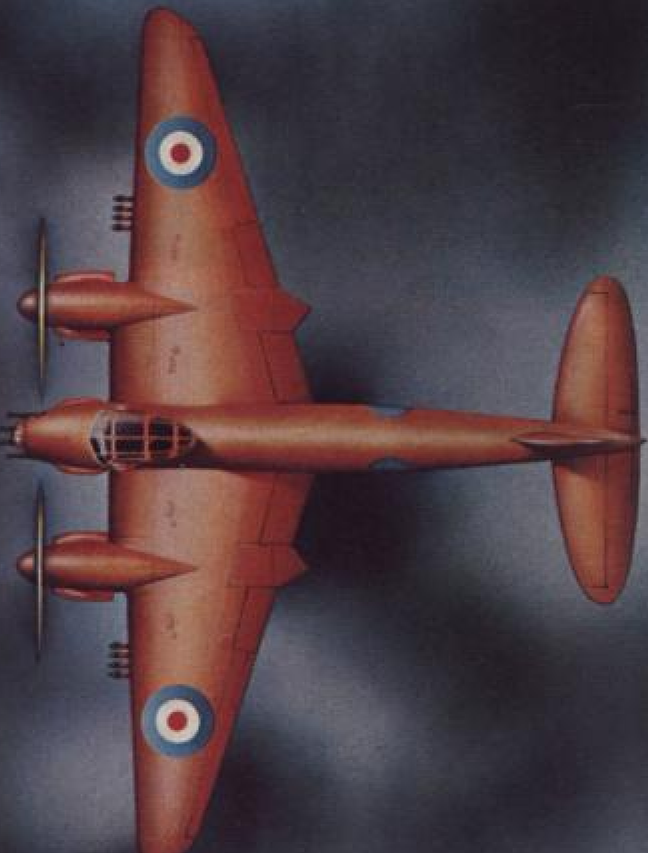
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POSTCODE ....

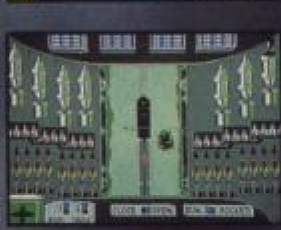
A Unique Opportunity to Experience the Magic of Flight and Exhiliration of Aerial Combat

ACE of ACES



Can you deliver the Mosquito's sting to the heart of Germany







"No British aircraft will ever bomb Berlin", Luftwaffe chief Herman Goering had often boasted. But in the middle of a Nazi anniversary speech in January, 1943, his listeners duck for cover as a carefully timed raid of RAF Mosquitos strikes Berlin in broad daylight.

Ace of Aces captures the spirit and puts you in the cockpit of the Mosquito, maverick RAF fighter bomber of World War II. Down the Nazi bombers, sink the U-boats, outrun the V-1 rockets and stop the enemy trains. Choose your weapons and fuel wisely – once you're out on mission, there's no going back. To become Ace of Aces, you must complete all missions successfully.

1 From the moment you zoom through the clouds in a scrap with Nazi fighters to the heart-stopping second you spot the U-boats of Kiel, the defence of the Allied world is in your hands. Are you equal to the challenge?

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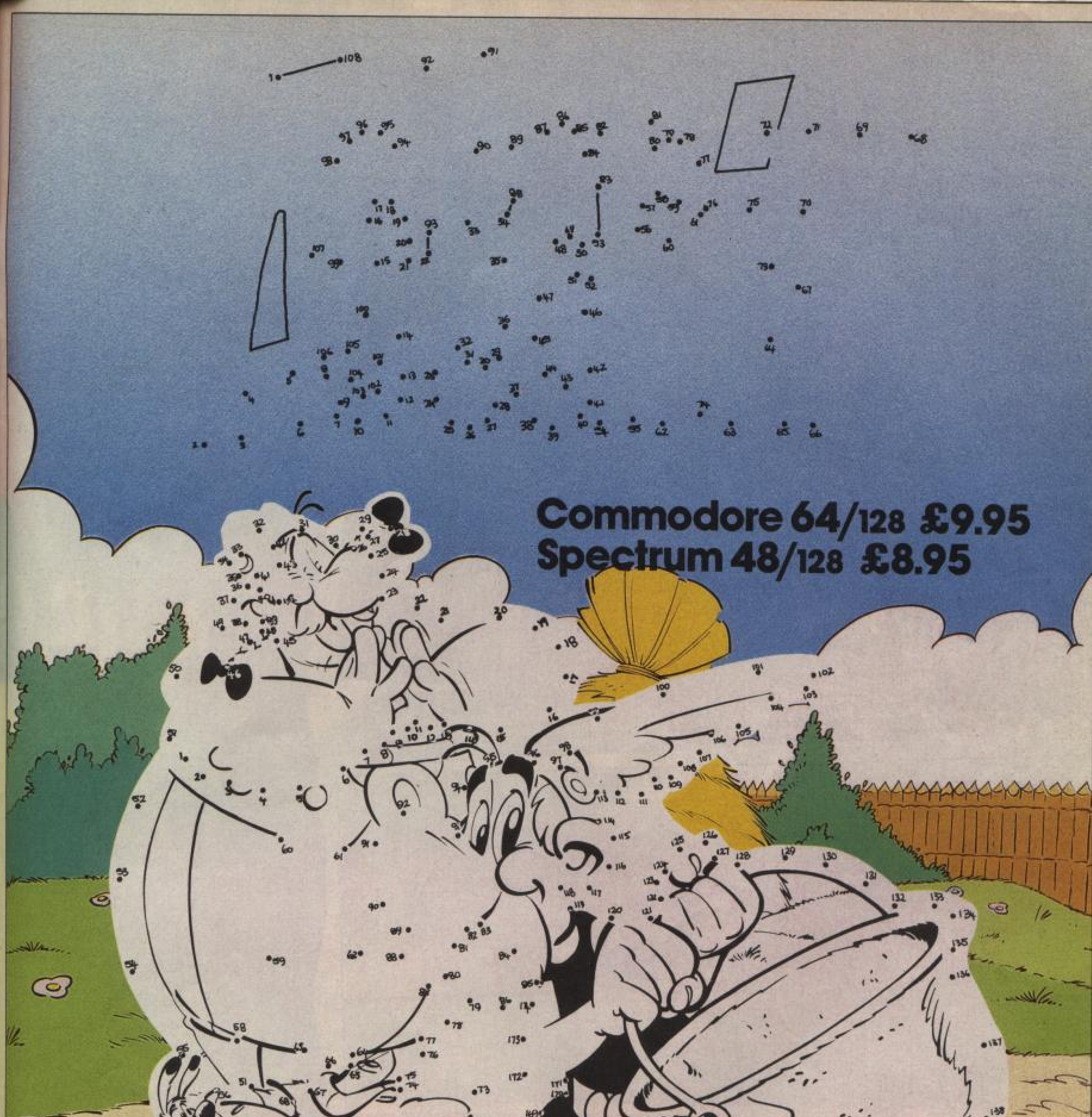
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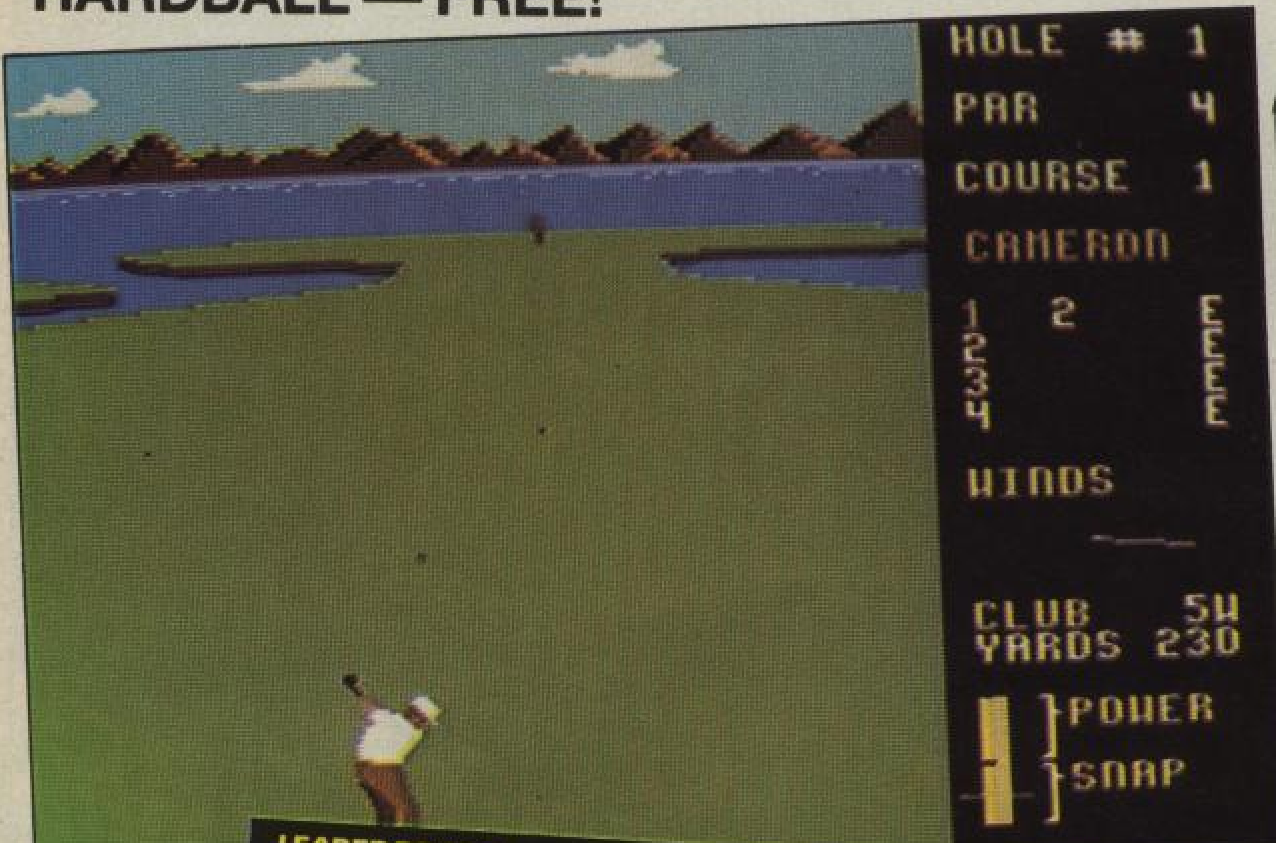
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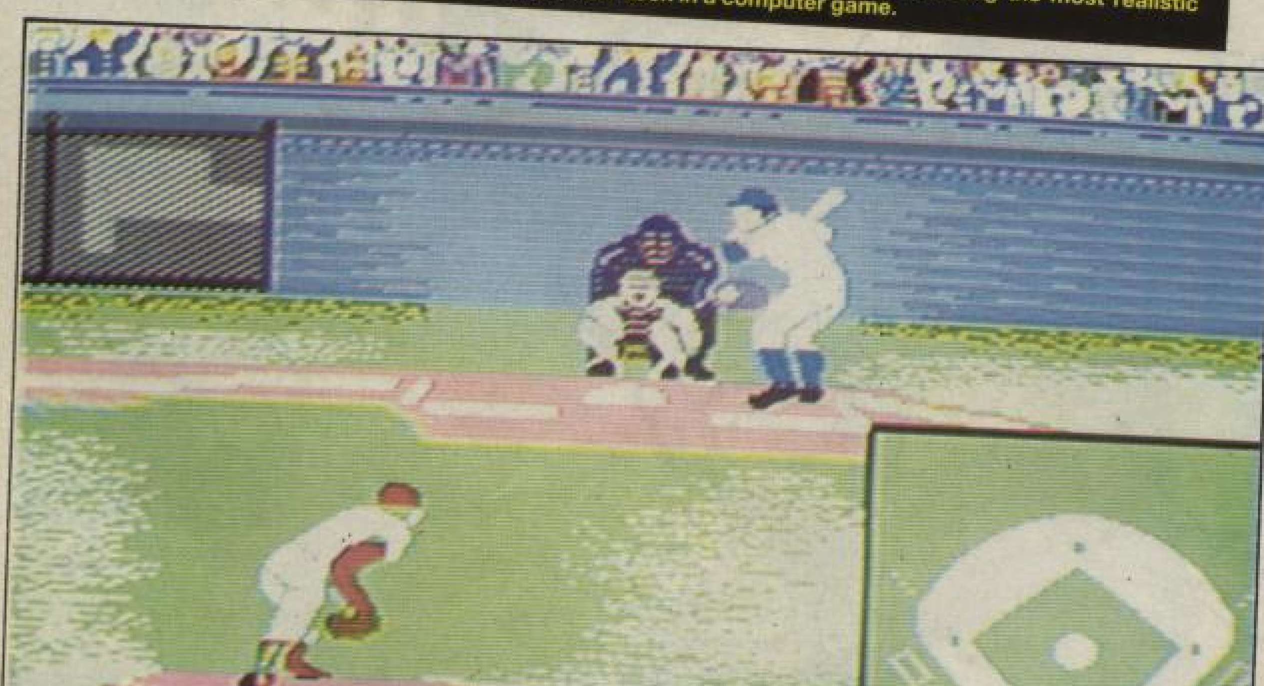
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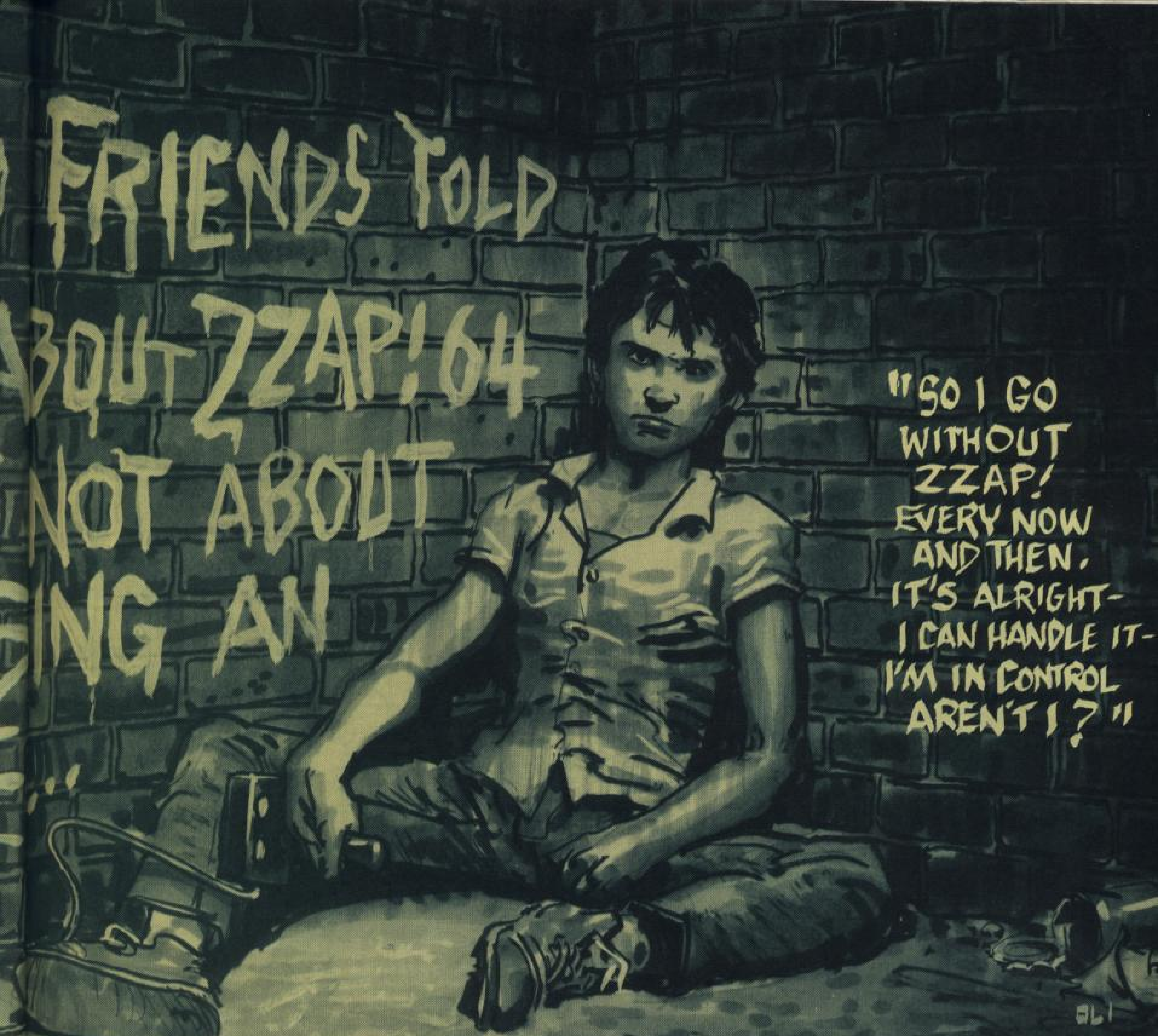
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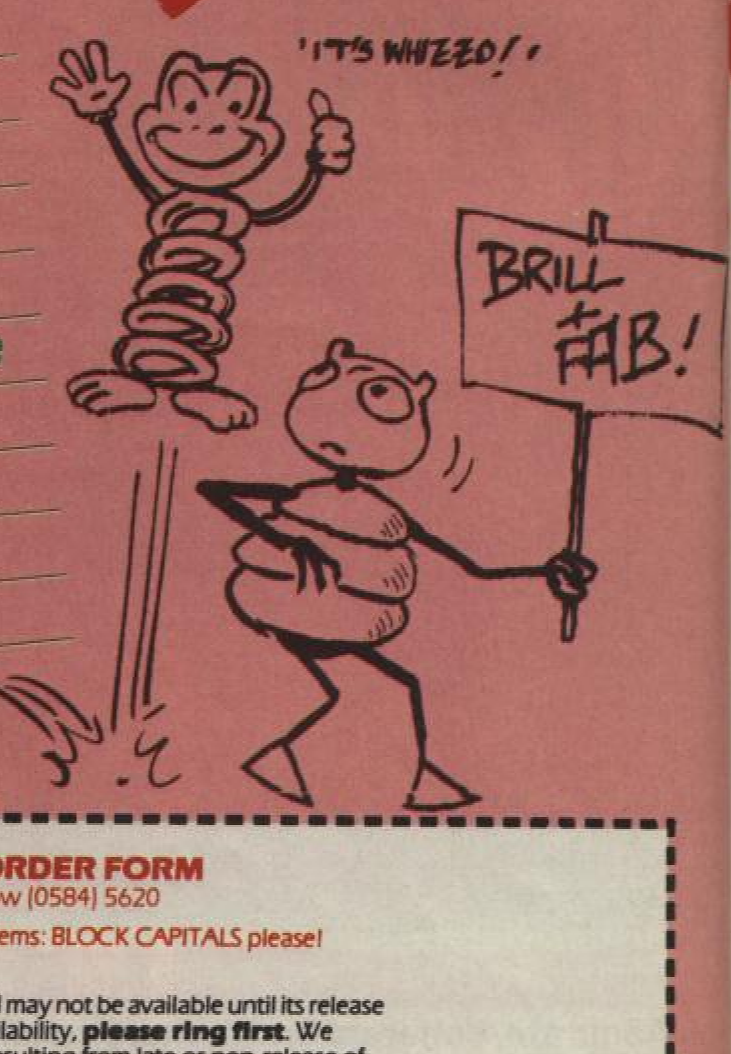
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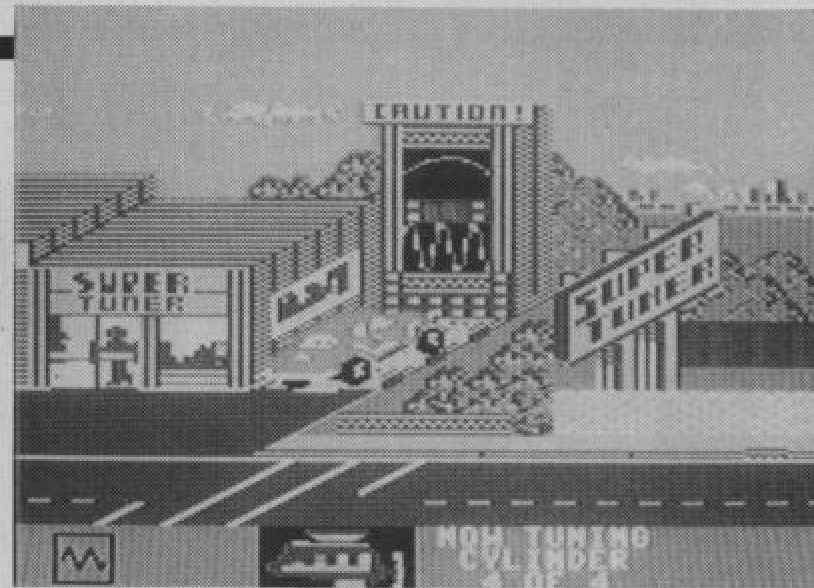
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HOT WHEELS

US Gold/Epyx, £14.95 disk only, joystick only



In *Hot Wheels* you take the part of Skidmark Sam standing in a very upmarket showroom. In front of you is a selection of six flashy cars, ranging from a dashing blue Corvet to a maroon Austin Martin. However, if Sam doesn't like the look of any of the original cars, he can always do it himself. All you have to do is pop along to the factory and build a car to your personal specifications. Stationed at the production line, Sam can assemble a car with front, passenger and end sections of his own choice. Then it's off to the paint shop for a quick technicolour spray job and he's ready to go!

Once on the streets, Sam can begin to get to grips with his new megamobile. He discovers the horn and the rather jovial screeching sounds as he slams on the breaks or changes direction when travelling at rather excessive speeds.

The package consists of several mini 'games' any of which can be accessed at anytime during play.



I thought this might be a sort of race game based around the cars you could buy. Unfortunately, it's not — it's a kiddy game, and not a very good one at that. I think your bog standard kid would prefer a whole pile of Matchbox cars than an uninspiring and dull computer game — but perhaps I'm wrong. The graphics are pretty dull and the sound gives the same sort of effect as a kid banging on a tin drum. Yawn.

DEMOLITION DERBY

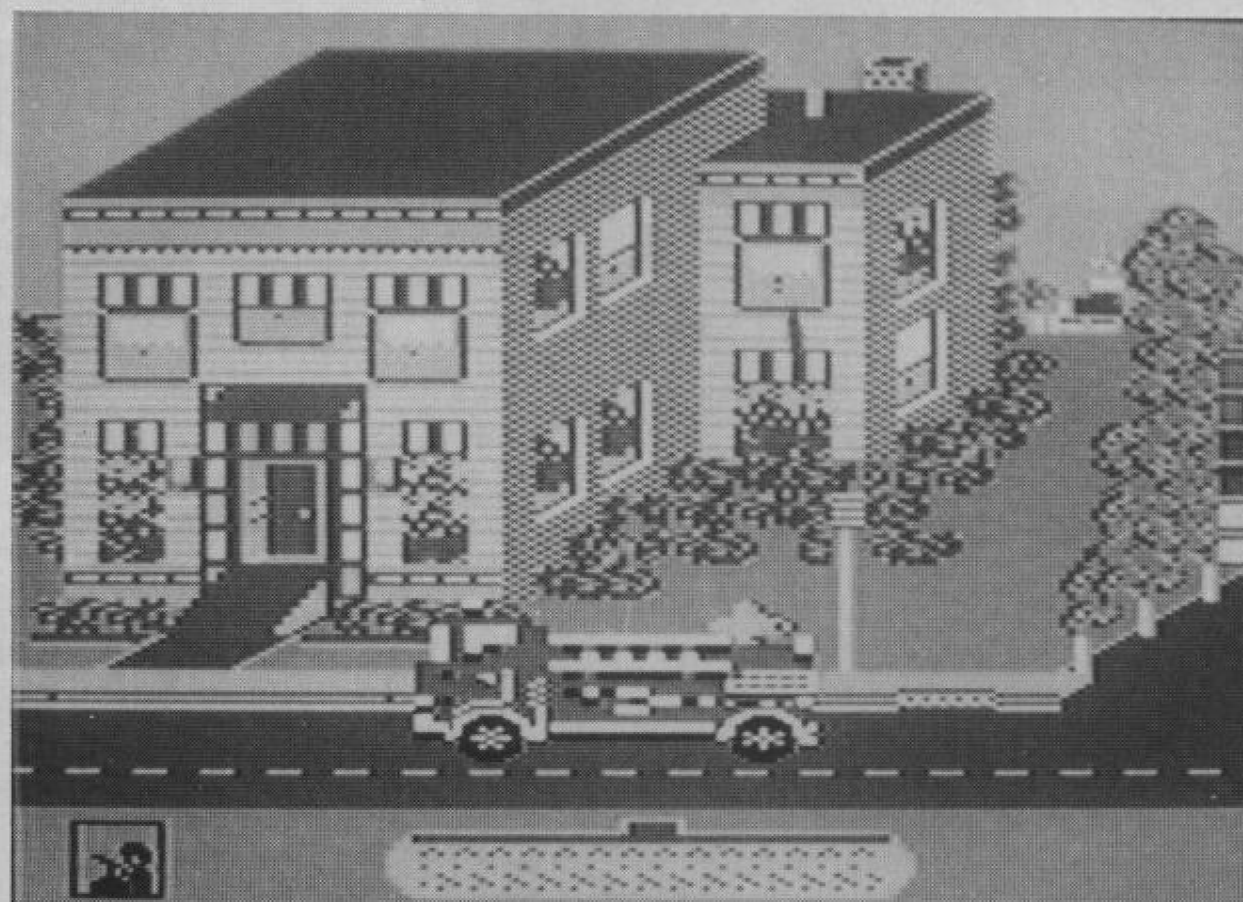
Once you've got to grips with the car, it's time to find out how much of a competent driver you really are. There are three other cars also competing and they all want to mash Sam into little bits. The car becomes slightly more difficult to control due to the dirt-track and slides to and fro. Can you beat the other cars and emerge the victor? If you do, Sam's car will get very dirty and will no doubt need a. . . .

CAR WASH

Simply drive round to the Car Wash and let the automatic machinery take over. After the rinse and blow dry, Sam's car will emerge gleaming. The light will turn from red to green and off you go again along the highway.

GAS STATION

After all this hurtling around, Sam's car will be in need of some gas. At the gas station you can begin to control Bob, the gas attendant. Walk him to the pump and then with a quick flick of the fire button fill the tank, which is displayed at the bottom of the screen. Having checked the tyre pressure, Bob can then go back to his hut for a nice cuppa and Sam can continue on his journey.



FIREFIGHTING

Sam is a part-time fireman and so has access to the fire station where he can pick up the fire engine and drive it away. Hurtling along in the shiny red engine, Sam encounters a house on fire. He rushes to the rescue, brakes squealing as he grinds to a halt alongside a fire hydrant. A pressure hose gracefully emerges from the top of the engine. Pressing 'fire' unleashes a spurting jet of water which Sam can aim at the relevant flame-filled windows. If he succeeds in putting out the fire before the water runs out, he can return home a hero. If not, the house is burnt to a cinder leaving only an area of charred grass where the house once stood.



Many, many, many years ago I remember settling down in the afternoon playing with my plastic multi-storey garage, pushing those little cars along going vvvvroooomm, weeeeeeee. Why all this reminiscing? Well, Hot Wheels *doesn't seem to go much beyond that — it's not so much a game as an activity toy and, to be fair, that's what Epyx describe it as. For the young child it can be great fun exploring the town, fighting fires and changing the oil, but it has very limited appeal in terms of lastability. Playing it was fun for an hour or so but I doubt very much if I shall return to it again.*

OIL CHANGE

If you have ever changed the oil in a car you will know what a messy business it is and this is no exception. Once the car has been raised on the hydraulic lift work can begin in earnest. Walk the mechanic to the right of the car and watch the dipstick measure the amount of oil Sam has left. Once done, Sam can then see how much oil is collecting in the container at the bottom of the screen. Try and catch as much oil in the barrel as possible because if you let any spill, the poor old mechanic will go head over heels and crash to the floor. When the oil stops dripping, you refill the oil pan until the dipstick shows 'maximum'. Lower the car and Sam can happily drive away. Servicing can also be done at the tune—up Station where your engine gets the once over automatically.

Presentation 65%
Lots of options, but the disk accessing is annoying.

Graphics 58%
Bright and jovial but not very well drawn.

Sound 48%
Reasonable tunes and spot FX.

Hookability 61%
Quite jolly for an hour or so.

Lastability 32%
But after that there's little to do.

Value For Money 32%
For what it really offers, poor

Overall 40%
A game for the very young — or those wishing to reminisce about the 'good old days'.

MIAMI VICE

Ocean, £8.95 cass, joystick only

The two hip cool trendies from Miami, Crockett and Tubbs, are on the beat again — not on foot, by golly, no. When Miami Cops do it they do it in style in the form of a flashy black lotus. Some nasty old drug pusher is in town — the infamous Mr J — and the word is out: he's brought a one million pound shipment of contraband with him. Midnight, Sunday, is the collection date. Your mission is to put the squeeze on the network of dealers, starting at the bottom with the men who will spill the beans for a measly $10. If you manage to extract the correct information from them you will be able to put the heat on their suppliers and work your way through the evil net until you manage to break it.

The car is picked up outside City Hall from where you can begin to explore the town. The car accelerates at an alarming rate so you have to keep a careful watch on your speed. Too fast, and you won't be able to turn corners; too slow, and you just grind to a halt.



I thought the Miami Vice TV series was bad, but I'd prefer to watch ten episodes rather than have to play the 'official computer game' again. Boring, dull and unplayable are the words with which I describe it — it's another TV tie-in disaster which proves that companies find it impossible to link a good computer game and an official TV series or movie. The only good thing about the program is the music on the 'title screen', which is truly stunning, but nobody wants to pay nine quid for a good bit of music . . . do they?



There are some similarities between this game and Give my Regards to Broad Street*; driving around a city, becoming frustrated by an uncontrollable car and meeting the right people at the right time . . . Actually, the car isn't that uncontrollable, it's just the other cars and scenery which are at fault; if they were less destructive and you could get away with the occasional bump, then the game would be much more playable. But, as it stands,* Miami Vice *is little more than a boring and very annoying (to play) TV tie-in with some outstanding music (the piece played on the 'title screen' (or when you enter a building) is amazing!). Ocean should forget about all this TV/film tie-in rubbish and instead concentrate on sourcing good, original product, such as* Parallax.



I've never been able to sit through a whole episode of Miami Vice — I either end up falling asleep or just throwing up. If the game is anything to go by, I don't think that I've missed much. For the amount of time you are supposed to spend hurtling around a very dubious Miami (bas-relief buildings!), the car is far too uncontrollable. The corners are always tight ninety degree turns and more often than not I ended up splattered against a pavement. It's about time Ocean cleared up this fiasco of crummy licensing deals and came up with the goods — the punters won't stand it much longer. I won't, that's for sure.

The road is bordered with all the shrubbery that stars in the TV show; however, it's a darn sight more lethal. If you come off the road, you explode in a cloud of blue smoke and are instantly returned to the start, outside City Hall, where you have to begin your mission again.

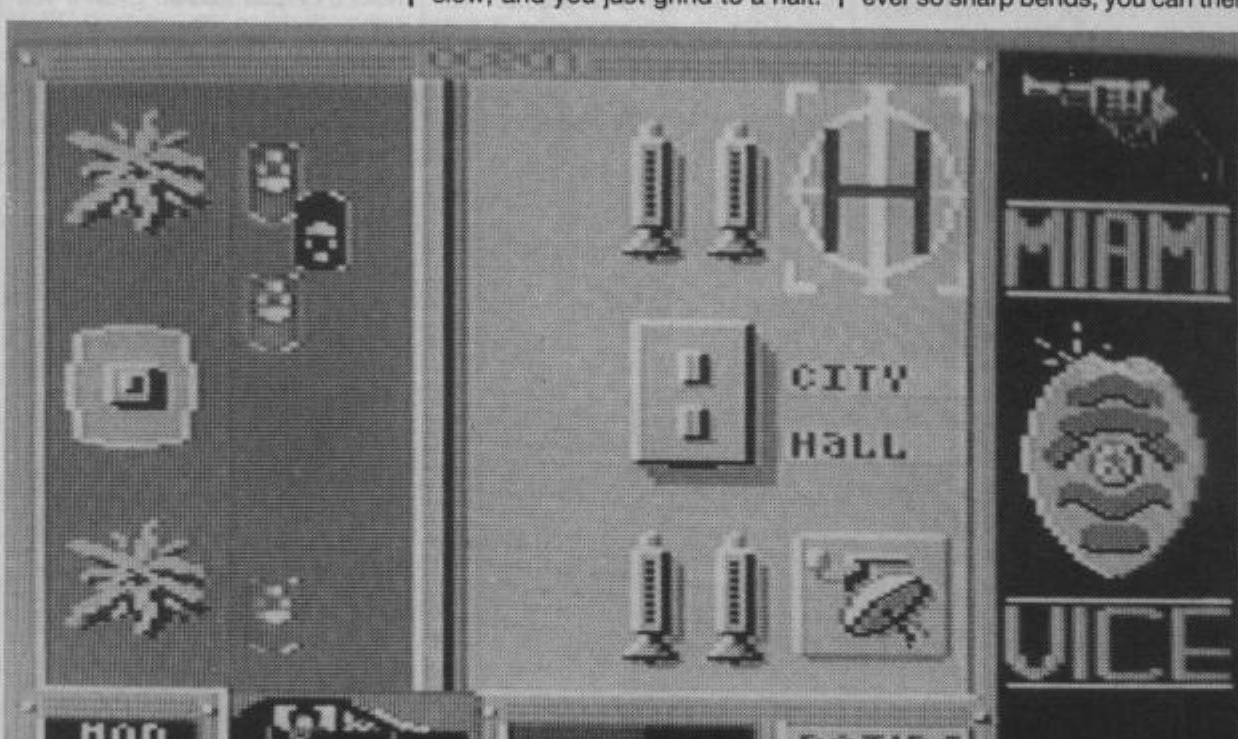
Miami traffic is pretty dangerous too. Drivers have absolutely no respect for other road users and drive, quite happily, into your car even when they see it coming. Luckily, Crockett is quite nifty with the old revolver and can hang out the window and give the other cars a quick blast. One problem is that when in fire mode it is impossible for the car to turn, either into a side street or just to avoid the other cars. Once you've coped with the hazardous scenery, the monomaniacal drivers and the ever so sharp bends, you can then embark on searching out the miserable hangouts where the drug pushing hoods spend their days.

All the locations where you're likely to meet someone are named, and it is only possible to enter the named ones. To do this, stop on the side of the road, press 'fire' followed by a push 'left' and the screen will automatically switch to the desired location. Once there, you can wander about inside, gun in hand. In some buildings there are evidence bags and these are collected by trundling over them.

Should you encounter a crook in your travels, a window will light up and his name will be displayed. He can be apprehended by catching or trapping him and when he eventually surrenders the option mode is automatically selected. If your interrogation is successful, then you should be able to discover a name, place, time and the value of deal. Once you have finished your interrogation, pop the meany back in the car and whisk him back to City Hall where he will be impounded and your score will be increased.

Timing is very important. If you enter a building just before a rendezvous, the druggies will spot your car and abandon the meeting. Ideally, you need to arrive in mid-meeting, when all the wheeling and dealing is taking place. Doing that will either lead to you capturing a crook carrying the evidence or to obtaining the evidence itself. Unfortunately, if you arrive twelve minutes after a meeting has taken place, you will be too late. So, to help you get to the meetings promptly, there's a timetable included in the instructions.

Scores are achieved by capturing a crook and returning him to City Hall, returning evidence or blasting cars. The game is over when Crockett and Tubbs are dead or when they have successfully busted the drugs network and captured the mysterious Mr J.



Presentation 64%
No title screen, but good instructions and adequate in-game presentation.

Graphics 49%
Simplistic, but crisp and colourful.

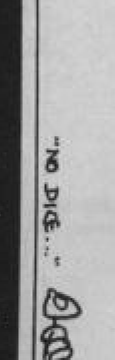
Sound 98%
Two soundtracks — one stunning, the other very good.

Hookability 27%
Far too frustrating to be addictive.

Lastability 25%
Severely lacking in playability and interesting gameplay.

Value For Money 26%
Nine pounds is a high price to pay for some great music and little else.

Overall 30%
Fans of the TV series are in for a big disappointment.



ZZAP! TEST

ARCANA

New Generation Software/Virgin, £7.95 cass, joystick only



Baludar has been assigned a quest, one more mighty and mystical than has ever been known before. The people of Estarion, the Land of the Bright Elves, have selected you to save their land from the ever-so-evil king Valarequil who rules the land from Castle Arcana. Your life endangering task is to penetrate the Castle and recover the legendary Dark Clavical, a invaluable book of the most potent black magic which is currently in the dastardly clutches of Valarequil.

Valarequil's ambition is great and his power is terrible — he greatly desires the secrets of the Dark Clavical. The book is hidden in a chamber deep inside the labyrinth of the Castle and is heavily guarded by seven mighty demons. The Dark clavical is sealed with a locked clasp and can not be opened until the Shedding Moon Eve, the Autumn Equinox.

Your quest begins outside the castle fortifications. To the far left is the entrance to the labyrinth, but to get there you will need to cross the battlements where you will be attacked by a flying witch — a quick bolt of energy should finish her off though, leaving you unhindered to enter the very depths of Castle Arcana.

Once you are inside the castle you will be plagued by the evil minions of Valarequil. Luckily the magician of Estarion has equipped you with magic bolts of luminous energy. These can be shot in any of the eight standard directions to dispose of a majority of the guardians.

The castle is displayed in a psuedo 3D style, showing the halls of the castle which are littered with various authentic artifacts. To solve the quest and retrieve the Dark Clavical you must locate the Great Hall of Valarequil in only two and half hours game-time. Your status is measured by life force, which slowly dissipates as time goes on, and each time you are attacked it drops considerably.

Some doors in the castle can be opened automatically, whereas others require a key or substantial force to open them. There is also an ancient transport mechanism which no-one knows how to use — but there is a way. There are thirty rooms scattered through out the complex, search each each of them carefully — any object may hold a helpful secret. Even if you can't find an object first time round, go back later — objects previously found may reveal some deep mysterious clue. Can you locate the Dark Clavical and save the land from the dark shadow of Valarequil?



On first sight this looks like a direct copy of an Ultimate game, and on further investigation it still does. It looks, plays and occasionally sounds exactly like an Ultimate production. It's not that enthralling and the quest soon become tedious due to the difficulty in the accuracy of firing, which only leads to all your life force being drained. Maybe this should be called The Entombed Staff of Dragonskulle in Blackwyche, *because that's basically what it is. I'm not impressed.*

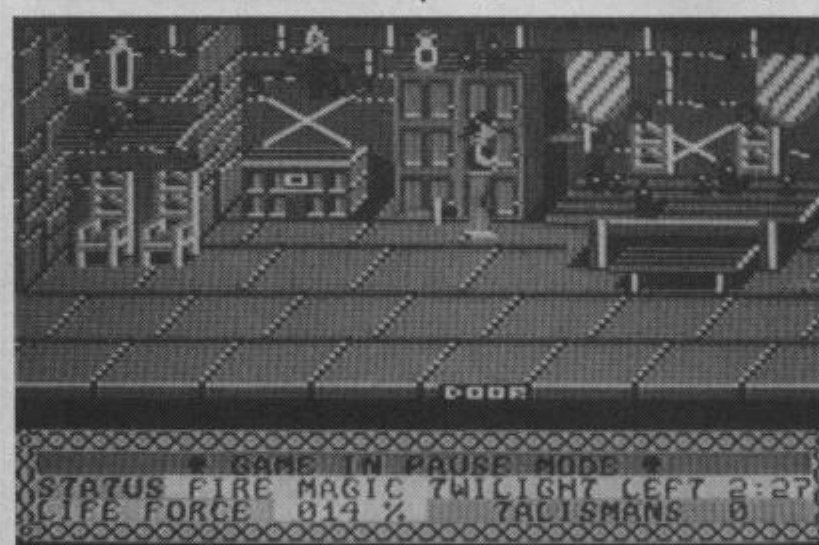
"DON'T DO THAT!!"



I can still remember Geoff Sumner's first game, Amazon Warrior, *which was a* Forbidden Forest *clone, and not a particularly good one at that. Now Mr Sumner has done it again, only this time he's produced a game similar to an Ultimate arcade adventure — very similar. Even some of the spot effects sound the same! However, it must be said that* Arcana *isn't too bad and is adequate fodder for those who are starved of this type of game. I don't like it, but then I'm bored of Ultimate's arcade adventures anyway.*



I didn't know that Virgin had the rights to produce another Arthur Pendragon *game. Well, they've produced a game that looks, sounds and plays exactly like something that Ultimate would have brought out a year ago. The game itself is pretty dull, more of the same from a rather mediocre type of game. Why the programmer can't produce something original I don't know . . . he's obviously got the talent.*





Presentation 65%
Simple title screen and a few options.

Graphics 55%
Average backdrops and sprites.

Sound 43%
Simple Ultimatesque title screen music and spot FX.

Hookability 46%
As addictive as any recent Ultimate offering.

Lastability 44%
And just as absorbing.

Value For Money 44%
Certainly worth the asking price if you like this sort of game.

Overall 45%
Will appeal mainly to ardent fans of Ultimate's arcade adventures who want more of the same.



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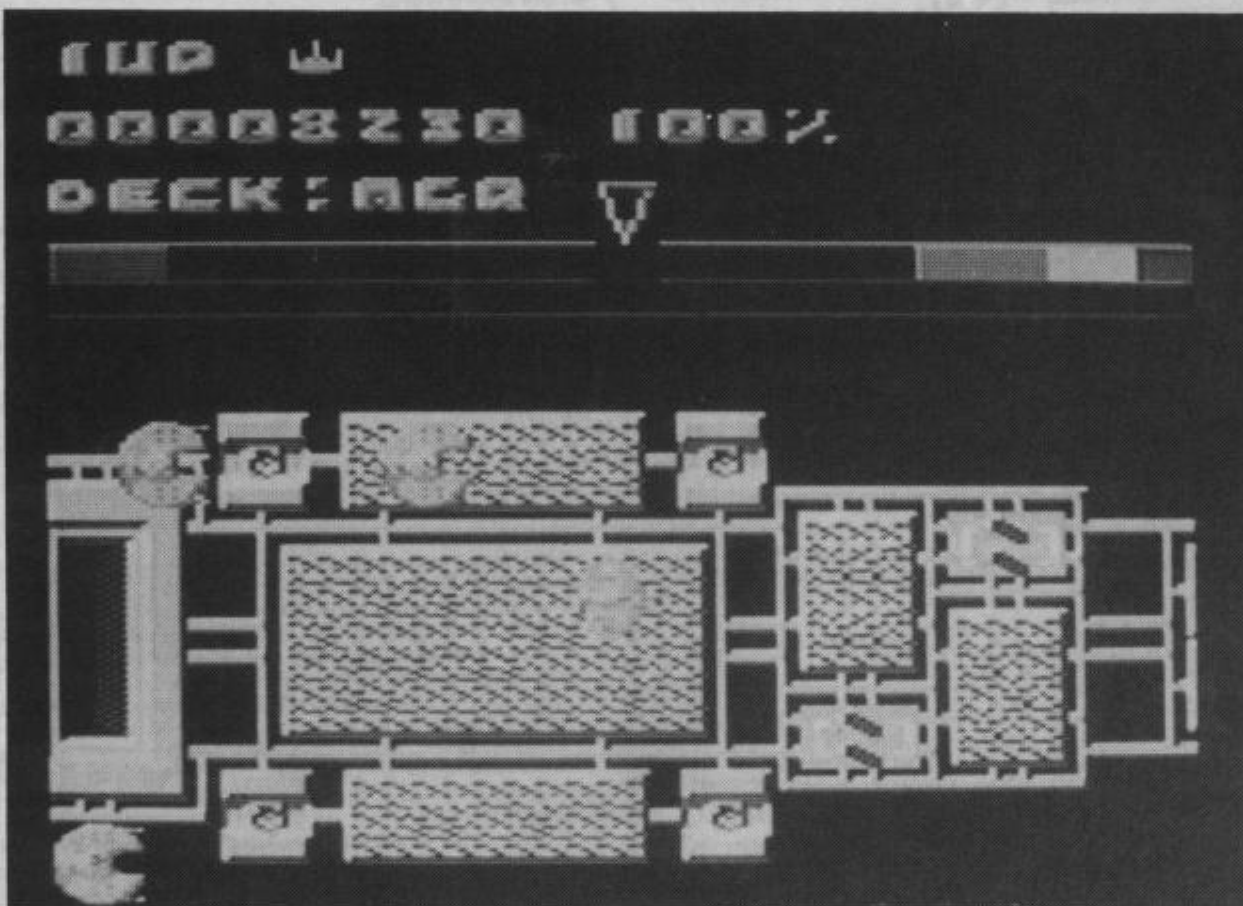
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WAR

Martech, £8.95 cass, joystick only





Far out in the murky backwaters of misty space, amongst the flotsam and jetsam, lies a world — a mechanical artificial world. Designed by genius, built by craftsmen, inhabited by nihilistic, anarchic death machines. Their world is perfect. It is a world free from natural disorders and disease, where the dangers posed by the elements are vanquished. Unfortunately, they have one flaw: their religion is war and the conquest of other planets — Earth is their next destination.

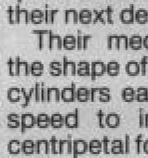
Their mechanical world takes the shape of an enormous chain of cylinders each rotating at such a speed to induces the required centripetal force to act as a form of gravity. From a distance this chain takes the form of an enormous, hideous caterpillar gently winding it's way through space on an awesome mission. Moving in a little closer, the fine detail of the inner surface of each fantastic cylinder becomes clearer. You have penetrated their surrounding protective field in your military spaceship. Now you have been assigned the mission of defeating the enemy within . . .

Several missions have already failed to deter the invaders — this is the last chance before the imminent destruction of Earth begins. There are twenty cylinders in all, each one serving a specific purpose — some residential, some military, others Governmental. Your actions in one cylinder determine the outcome in another depending upon the amount of Droidians — defence robots — are destroyed.

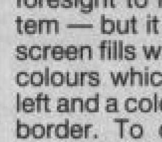
The game is viewed from above, looking down upon the action, with a status window placed above the main action showing players, lives (you begin with three), score, energy, current cylinder, and two bars which are very important. The first, on the left hand side of the screen, indicates the target zones and the second, positioned on the right, shows the time remaining. If you are killed or collide with an impassable object before your time runs out then a life is lost. However, if you are still surviving after the time limit then the area turns blue allowing you access the next section.

Having temporarily shut down the ship's reactor you must fly under the surface until you reach the escape portal, which links one cylinder to another. Unfortunately the inhabitants have had the foresight to install a security system — but it can be cracked. The screen fills with squares of several colours which scroll from right to left and a colour is displayed in the border. To crack the code you must position two cursors over the squares corresponding with the border colour and blast them. When they are hit the squares turn black. To open the entrance to the next cylinder all the squares of the correct colour must be hit.

Once inside the next cylinder the inhabitants launch their attacks more viciously and sadistically making any further penetration more difficult. Your overall ambition in the game is to destroy all twenty cylinders by annihilating all the meanies and building up a massive score in the process.



WAR offers very little in the way of originality or true challenge. The graphics are not at all innovative, but the sound proves to be quite interesting. The best bit of the whole game was the puzzle section where a bit of brain work, as well as some nifty blasting, is required. Overall this game seems a bit to simple for the people it is really aimed at, except for the few occasions when you die for no apparent reason. Not a shoot em up I would recommend, I'm afraid.



I get the feeling I've seen this game before, only in a slightly different, more impressive form. Uridium *looked great when it first appeared but there wasn't really much variety and depth to the game.* WAR *is very similar to play (wait for a time limit to tick down before tackling a subgame) and I've seen and become bored of it all before, so I didn't enjoy the experience as much the second time round. I do like the presentation, music and sound effects, and the subgame. But I don't find the game itself particularly enthralling and compulsive to play.*



I must say I'm really disappointed with this. The only really good bits are the way the game is presented (sprites in the border and all that), the bonus screen which pops up after completion of a sheet, and the fabulous music. The game itself is a really dull one — just sitting around waiting for the time limit to finish so you can land. Shooting loads of dots and the occasional craft isn't my idea of fun. The graphics aren't too bad, it's just the game is lacking any freneticism or panic, qualities which are essential in a shoot em up.

Presentation 94%
Superb, although there is no restart option.

Graphics 63%
Nothing new or impressive to inspire.

Sound 98%
Outstanding Rob Hubbard soundtrack and spot FX.

Hookability 65%
Simple to play and mildly addictive.

Lastability 42%
But not varied enough to enthrall for any great length of time.

Value For Money 41%
Hardly worth starting a war for.

Overall 44%
But if you're bored and wnat something simple to pass the time then you may find *WAR* appealing.


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ZZAP! TEST

IRIDIS ALPHA

Llamasoft/Hewson £8.95 cass, £12.95 disk, joystick only

SIZZLER

Iridis Alpha is a long way from anywhere, a good job really when you consider its turbulent social structure and the way physics as we know it ceases to behave as it should. Two races live on this hell-hole of hassle: the colourful but ultimately stupid Zzyaxians and the more intelligent and passive Gilbies.

The Zzyaxian race consists of many separate sub-cultures, ranging from the B0 Lyk Birds to the Bleurgh Faces, but all are united behind one cause — the destruction of the Gilby race and their home planet. The Gilbies, on the other hand, aren't so stupid and just wish that they could lead a peaceful existence. Unfortunately for them, the Zzyaxian threat is such that they've been forced to build powerful living war machines in the form of Gilby Robot Fighters (GRF) to take the Zzyaxians on at their own game.

The big problem is this: the Zzyaxians are stealing the energy generated by Iridis Alpha, a situation which could lead to the planet imploding if enough energy is taken. To remedy the situation, the Gilbies have adapted their war machines to retrieve the energy from the bodies of the Zzyaxians and inject it into the planet's core. This process of energy retrieval kills the Zzyaxian victim, but there are a huge amount of them so it doesn't really matter that much.

The Zzyaxians attack in separate waves, and when a wave is disposed of it doesn't return. There are twenty waves to each part of the planet and all these have to be destroyed before Iridis Alpha is considered saved.

Now here comes the weird bit . . . Each Gilby inhabitant of Iridis has a doppleganger, yourself included, and this doppleganger lives on the underside of the planet (which just happens to be a mirror image of the surface). Only one doppleganger can be active at one time and this activity has to be switched between the two. The reason why the activity switch has to take place is because when one doppleganger is active, the passive one begins to decay — its entropy status is shown at the bottom of the screen as an icon which changes in colour. When the icon is black it means that the passive doppleganger is in a terminal condition and if the activity isn't switched between the two then both Gilbies will die. When the activity is switched, the entropy status is reset and the decay begins afresh. The game is nice and kind to the player and for the first three levels you don't have to worry about the entropy status, but after that the full entropy business comes into effect.

"You've read the diary – now play Minter's game..."

Switching from one doppleganger to the other is done by shooting a Zzyaxian and flying through the spinning ring that it leaves behind, although you must have your finger off the fire button to be able to transfer to the other side of the planet. Consequently, it's advisable to keep the fire button depressed otherwise you will find yourself jumping from one side of the planet to the other willy nilly.

The Gilby Robot Fighter has two modes of operation — flying and stroll. Switching from one to the other is done by finding a piece of land and either landing if you're in flight mode or jumping into the air and keeping the fire button depressed if you're in stroll mode. In both modes you have the ability to fire which is essential to combat the threatening Zzyaxians which fly, bounce or roam about the



What we have here is the best shoot em up on the 64. The speed at which everything takes place is astonishing, and when you first encounter the game it seems like you've got no chance of actually being able to control what's going on. On playing, however, it soon becomes apparent that you DO have complete control over what you do and it's incredibly easy to be come completely wrapped up in the game. The graphics are astounding and the Zzyaxian meanies are varied and numerous. Amongst my favourites are the Bleurgh Faces and the Star Gate refugees — but I haven't seen them all yet! The sound effects are completely stunning and are about the best I've heard. The laser hitting home noise is brilliant, and just wait until you finish a bonus screen — the sound is amazing! Like a majority of Jeff's games it won't appeal to most, but if you like shoot em ups then you just can't afford to miss this tasty slice of action — it does for your Commodore what glucose does for the tongue.

planet. When a Zzyaxian is shot, its energy is transferred to the Gilby fighter and is displayed on a bar chart at the bottom of the screen. There are two of these bar charts, one for each of the dopplegangers. These increase as more and more Zzyaxians are disposed of, although if one crashes into Gilby then a certain amount of energy is lost.

The energy condition of Gilby is represented by it's colour — the lighter the colour the more energy it has on board. If it's white then the energy needs to be offloaded, done by flying over the 'Core Area' of the planet (a stretch of land), going into stroll mode and remaining motionless for a second or two. Gilby's energy level is very critical — it can only carry so much before it overloads, and too many collisions with Zzyaxians and a complete loss of energy have the same consequences.

If you transfer enough energy back into the core, you're allowed to take part in a little bonus game in the form of the Gilby's favourite sport, point to point racing. Here you must race up a vertical scrolling screen as fast as you can. The quicker you get to the end of the course the more bonus points will be added to your 'bonus bounty' score total (which is added to your total score when your current game ends).



Once again Jeff has come up with an original approach to the ageing shoot em up format. And once again I am very impressed. Iridis Alpha looks like a nightmare, but plays like a dream. The graphics are neat — the nasties are varied and colourful, and very well defined — and the sound effects are powerful and suit the game well. A must for all shoot em up fanatics.

This process of dumping energy and partaking in the bonus games continues throughout the game. If you offload enough energy you're given the ability to warp to another

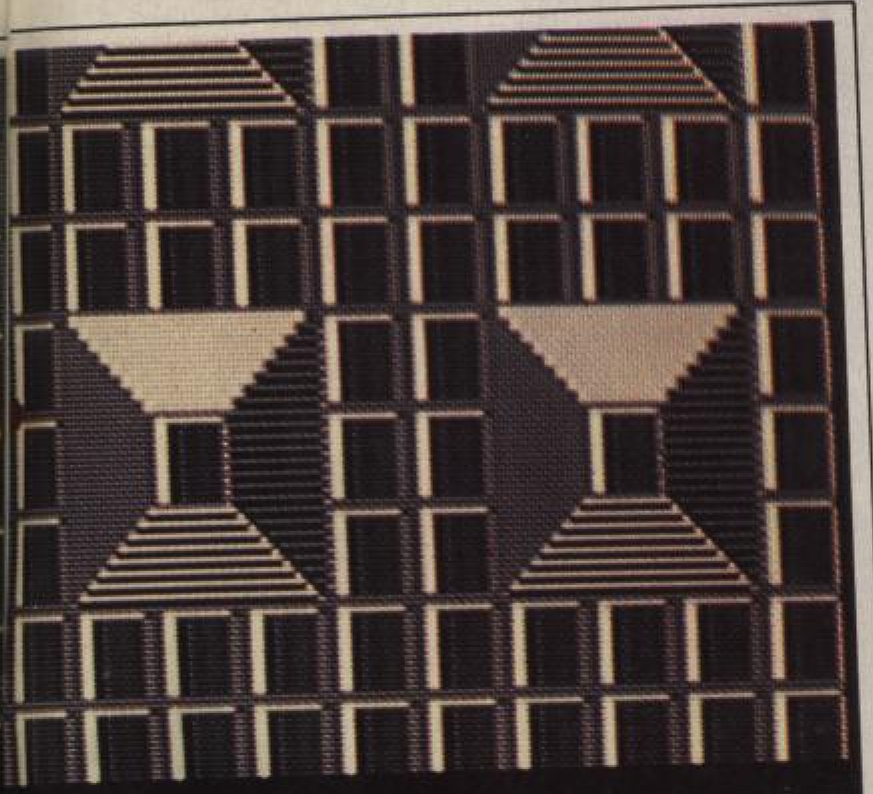




section of Iridis Alpha. Each section of the planet has its own group of aliens and energy has to be deposited in the same way. A series of icons at the bottom of the screen show which planets can be warped to, and warping is achieved by flying through one of the 'warp gates' which appear along the planet surface.

Throughout the game you can call up a progress chart which shows how much energy has been deposited on each part of the planet by means of a series of bar charts. This progress chart also appears at regular intervals during the game when a certain number of aliens are cleared.

If the constant action tires you then you can relax by playing the pause mode game, *Made In France*, which is a nice and relaxing reflex game. There's also a pause mode for *MIF*, called *DNA* which goes into the same category as *Psychedelia* since it's a pleasant visual entertainment.





Iridis Alpha *is at first appearance a fast action, mindless killing* Defender *type game. But on further investigation it becomes apparent that a great deal of quick thinking and strategy are required. It's fast, it's challenging, it's mindblowing — it's also ruddy difficult. In fact,* Iridis Alpha *is an excellent game. But for the likes of me, and my fellow sluggish types, it really is OTT on the action front. If you're an addict of* Defender *I would have no hesitation in recommending it, but steer clear if you're more suited to a quiet afternoon with* Spindizzy. *How about something for us peaceful types, Jeff?*

Presentation 97%
Stunning. Two pause modes and great highscore table, amongst other things.

Graphics 94%
Brilliant sprites, neat mirror imaging, and several fast scrolling backdrops.

Sound 96%
Incredible sound effects and a weird fractal title screen tune.

Hookability 94%
Initially tricky to get into due to the concepts within the game . . .

Lastability 95%
But once you get the hang of them only skill and reflexes can take you further.

Value For Money 94%
For what it offers you can't quibble over the price.

Overall 95%
Another stunning and innovative Minter release which earns itself the position of the best shoot em up on the 64 to date.

ZZAP! TEST

EQUINOX

Mikro-Gen, £9.95 cass, joystick or keys

All was going well for the mining community based in the hollowed-out asteroid called Sury-Ani 7, until the canisters of radioactive material used to fire their nuclear generator began to leak. The pollution they emitted forced the humans to abandon their mining project and flee to other nearby asteroids, leaving Sury-Ani 7 to become barren heavenly body once again.

Not wanting to give up their good work without a fight the humans contacted Rent-a-Droid to hire a disposal droid specifically to clear the radioactive mess and make the place suitable for human habitation once more. You play that very disposal droid and to win

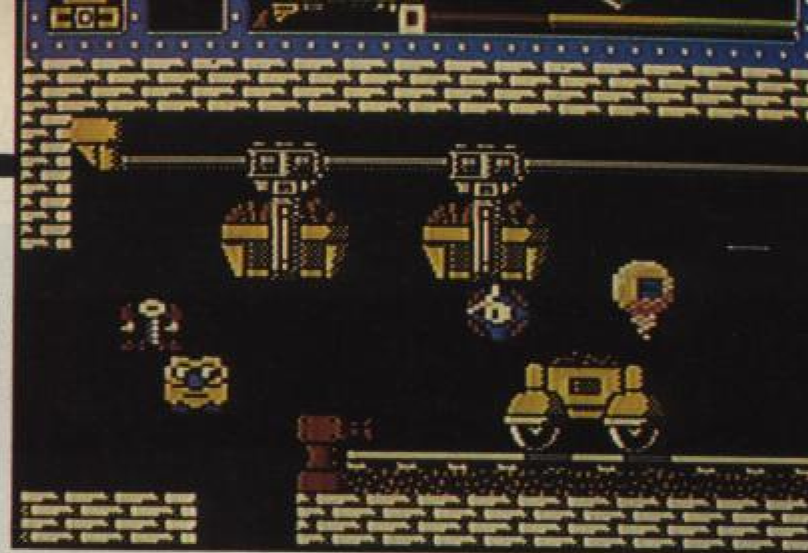


I found Equinox instantly appealing and playable. It is well presented and visually and aurally attractive. The pace is fast and the game involves a lot more killing and quick thinking than most arcade adventures. Equinox is original, unusual and great fun — don't miss it.

the game you must locate and dispose of the radioactive waste in the lead-lined bins on the bottom level of the asteroid.

Naturally it's not a simple task and the mission is dogged with problems. One of the biggest problems is that the fleeing humans forgot to switch off their automatic defence system and consequently the place is crawling with security droids, out to destroy anything that moves. Any collisions with them knock a chunk off your energy, shown as a diminishing bar chart at the top of the screen. Luckily the droid has been equipped with a powerful laser which can destroy the nasties, but it runs on a power supply that diminishes with each laser burst fired (although it can be replenished by picking up batteries).

The asteroid has eight levels, accessible only if the relevant pass is in your possession. Problems arise in the process of trying to get the relevant passes, and much picking up and dropping of objects is required to enable the droid to negotiate the various barriers and hazards which have been left to stop intruders. On each level there is a particularly unstable canister of radioactive waste which should



be disposed of first — if they are left too long they explode, successfully terminating you and your game.

The disposal droid transports itself around the flick screen complex by means of lifts and tele-



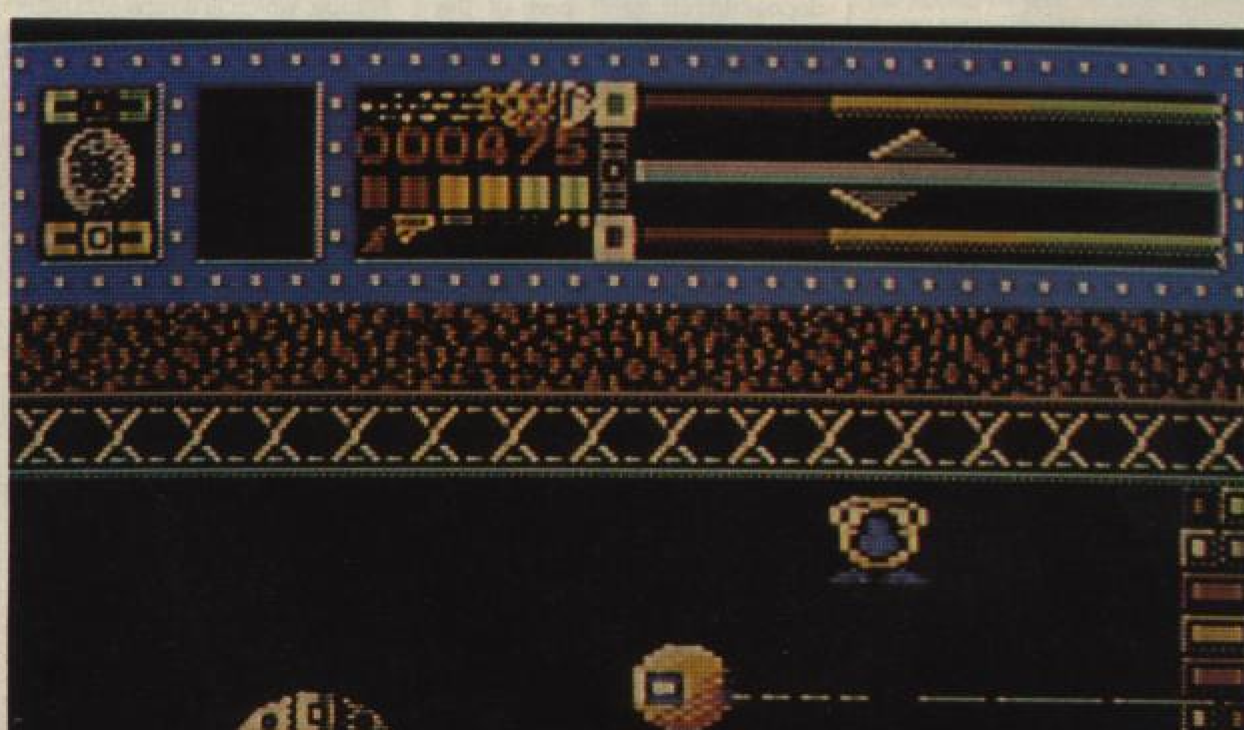
This is an unusual attempt at an action packed shoot em up. Nifty joystick wielding is not the whole of it and there are some devious puzzles to be sorted out as well. The game looks good on screen and is just as exciting to play. Sound has also been well implemented with a smart little ditty at the start and some interesting effects throughout. My only gripe with this game is that teleporting has to be done with care as the transporting credits are hard to come by. Still, if you enjoy fast moving, action packed arcade adventures then this is a must.

transporter systems. If there are none in the immediate area then the droid can rely on an in-built jet pack, although using it eats away at the droid's energy (which can be replenished by picking up the correct object).

The visual display panel at the top of the screen allows you to keep a check on the process your disposal droid is making. The first window on the left shows which object the droid is carrying and the second shows how many back-up droids you have left (you start the game with three). Other information displays show how much time the droid has left before the canisters explode, along with the thrust fuel and laser energy remaining and your score.



There's plenty of action in this program — shooting, puzzle solving and just trying to survive the hostile conditions. The game is certainly tricky and it took quite a number of plays just to work out what should go where. It's not only fast reflexes that are required, the speed of the game means that the old grey matter has to work overtime too! The graphics are quite nice and the sound is fine. If you like these sort of games then take a look at it.



Presentation 81%
Plenty of options and the in-game information display is great.

Graphics 81%
Lots of imaginative sprites and plenty of varied backdrops.

Sound 66%
Pleasant title screen ditty and some good spot FX.

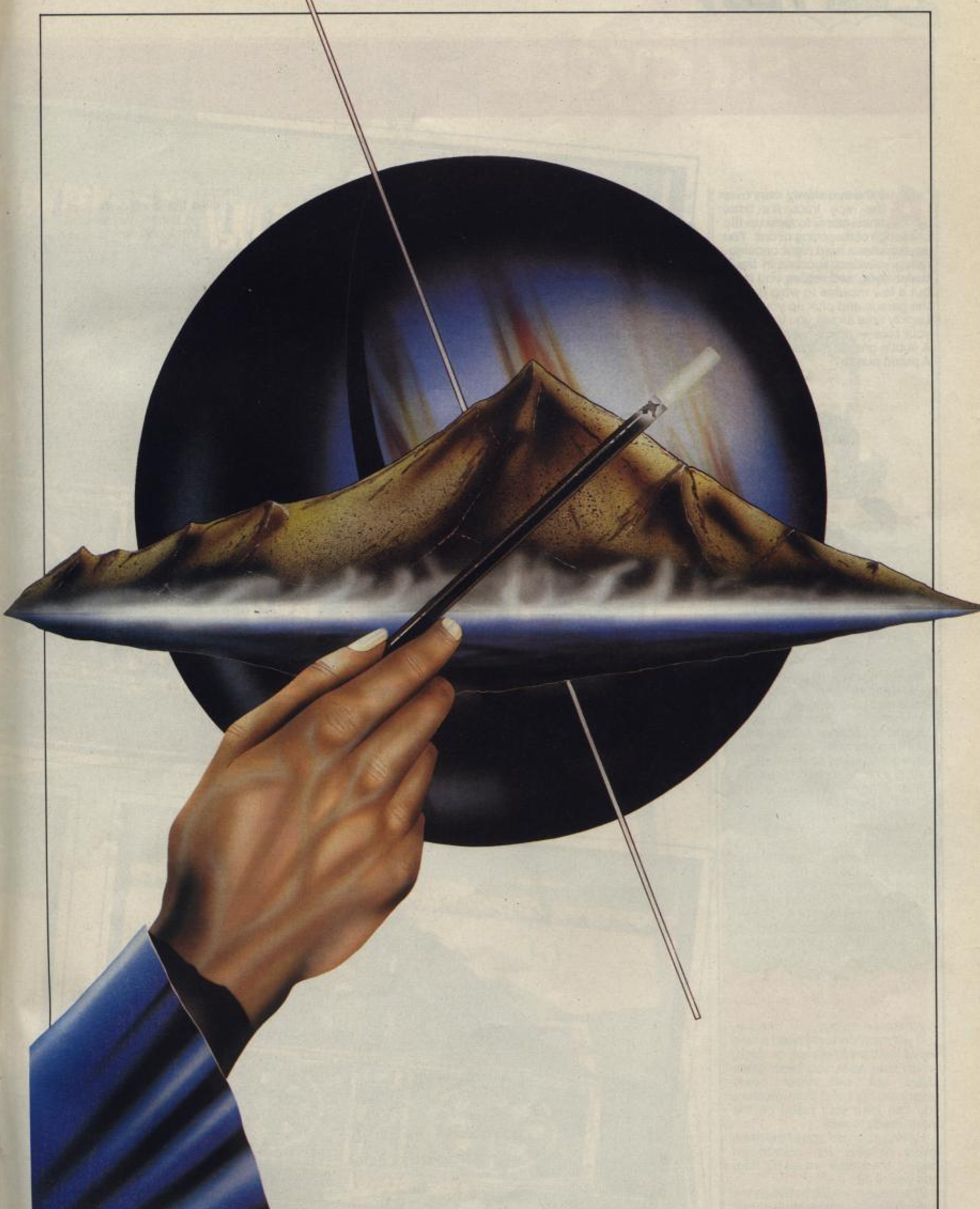
Hookability 85%
The shoot em up action makes the game instantly playable . . .

Lastability 82%
. . . and there are plenty of devilish puzzles to solve against an ever diminishing time limit.

Value For Money 79%
A tenner for 128 screens of fast action.

Overall 83%
A great game for arcade adventurers and shoot em up fanatics alike.

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ZZAP! TEST

SUPER CYCLE

US Gold/Epyx, £9.95 cass, £14.95 disk, joystick only

As the sun slowly rises over the race track it's time, once more, to take up the challenge of the racing circuit. You awake after a hard night of celebrating your last success in traditional style, and realise you have but a few minutes to whip over to the garage and pick up your bike. Luckily time allows you to respray your bike — now what shall it be? A subtle green? A shocking pink? A putrid purple?



Me, I'm no biker — give me four wheels and some bodywork around me any day, and you can see why. The times I've ended up base over apex in this game. But for sheer adrenalin pumping, this game takes some beating. After a record breaking run on level 3 (he he he) I come away from the game feeling a physical wreck. As if that wasn't enough, all the little details are beautifully done: the flag at the start, the road obstructions, even the way the back of the bike bounces up and down when riding down the hard shoulder. Go for Revs *if you want a simulator, but for sheer exhilaration and excitement, go for* Super Cycle *— it's unbeatable.*







Whatever colour you choose, you will most certainly need a new set of leathers to match, or clash, which ever suits you best. Once kitted out with your newly resprayed bike and shiny leathers you can take your place on the track, ready to race.

Having selected one of the three levels of play the countdown begins, the starter waves his flag, and you're off . . .

The screen is split between the playing area — which shows your bike, the track and competitors —





There have been a great deal of racing games infiltrating the market lately, and it is good to see one from the top end of the pile. Super Cycle is a fast, exciting, and most importantly, enjoyable racing simulation. All the little extras are great fun too — especially being able to have a purple bike with a pink and lime leather jacket. Mmmm, nice! The high score table's good too as it is possible to save it on the disk and leave little obscene messages for everyone to see . . . Move over Julian, I wannanother go!

and an illustration of the dashboard which indicates your speed, rev counter and gear. The gears are represented by three lights in the centre of the dashboard. When a gear has been selected the light turns from blue to yellow.

The first track is a fairly simple one with its fair share of curves and obstacles. Whizzing round at the maximum speed of 140 mph isn't too difficult and so leads you quickly onto the desert circuit. This track is lined with cacti — colliding with these causes a nasty blow-out and costs valuable time. However, if you do manage to complete this track you have a chance to boost your score on the first bonus track.

The bonus tracks are basically normal tracks, but scattered along them are various flags which flap quite happily in the wind until you run over them, toting up your score as you do so.

Each track is played against the clock, so no matter how many times you crash it is still possible to win, so long as you finish the circuit in time.

The tracks increase with difficulty as you progress. Oil spillages, puddles, ice, and cones cause hazards, especially when on the bridge circuit which spans a river.



Epyx have excelled themselves and come up with the most addictive and exhilarating race game yet; I was surprised to find that even Pitstop II *is considerably slower in comparison! All three skill levels are highly addictive and challenging — more so than any other race game available — and I've found it difficult to tear myself away. Definitely one for the collection — you would be silly to overlook it.*



Presentation 92%
Concise instructions and many neat options with a huge hi-score table.

Graphics 93%
The bikers are well defined and clear, and the 3D effect of the track and obstacles is excellent.

Sound 85%
Nice title screen ditty and racy FX.

Hookability 96%
Instantly exhilarating and addictive.

Lastability 94%
Ten race tracks and three skill levels to keep you racing for many months to come.

Value For Money 92%
Plenty of long term challenge for your money.

Overall 95%
An outstanding race game — the best to date.



ZZAP! TEST — BUDGET

Zen is a mole, and a very destructive one at that. His sole ambition in life is to knock down any remotely organised objects he comes across. Well, this game is sheer delight for him — 96 screens full of stick constructions, all waiting to be collapsed.

As Zen arrives at each new screen he is presented with a network of grey sticks and stripy bridges. First, he has to work all the sticks loose, done by simply walking over them and in doing so turning them blue. Once Zen has turned all the sticks blue he can set his little magic Rotix on the move. The Rotix works its way around adjacent blue sticks, smashing them into oblivion in the process.

There are basically two different modes of control, the first being when Zen is not in possession of magic. In this mode Zen is yellow and it is only now he can turn the sticks blue. However, some sticks are too high for Zen to reach, so he has to use a little bit of mole magic . . .

Pressing the fire button puts Zen into magic mode, and in doing so he turns red. Zen can then float about horizontally, although if he needs to manoeuvre vertically he has to work his way onto a stick and bounce upwards — only possible in yellow belly mode. To get to certain sticks he needs to construct bridges, and for this he needs a bit more mole magic. He can then cast a spell to construct a section of bridge in any direction.

Each screen must be completed within a given time limit. As if this wasn't bad enough there are always two nasties present and contact with either of them results in the loss of 100 units of time. Fortunately, Zen can keep the creatures at bay with a sprinkle of magic dust, and extra time can be gained by collecting jewels which occasionally appear on screen.



This looks dreadful and I wasn't too impressed on playing for the first time. However, several games later I was hooked and couldn't leave the game alone. It's a simple but highly addictive arcade puzzle — and I love it. All of the screens demand fast reactions and quick thinking — some more so than others. If, like me, you enjoy a decent arcade puzzle then Collapse is a worthy purchase at only two quid.



Puzzle freaks will love this but people who like their action in a different form won't. It's one of those types of games where you can see quite clearly what you have to do but try and work out how to do it. It's a good laugh, but not what I would call inspiring stuff. The graphics and sound are pretty grotty, but there is a game there and it's one worth looking at if you're into arcade puzzles.



Although Collapse *started out as a rather uninspiring game it wasn't long before I was totally addicted. It's one of those maddeningly frustrating arcade puzzles which must appeal to everyone. The graphics aren't up to much, nor is the sound for that matter, but nevertheless what the game does have in it's favour is fast moving, and often highly frenetic, action coupled with a fair amount of strategy. But don't let that put you off — it really is worthwhile, and at two quid it deserves to do well.*

COLLAPSE

Firebird, £1.99 cass, joystick only

Presentation 78%
Simple loading and title screens, but you can start from any level and up to four people can play.

Graphics 27%
Quite dull and lacking in colour.

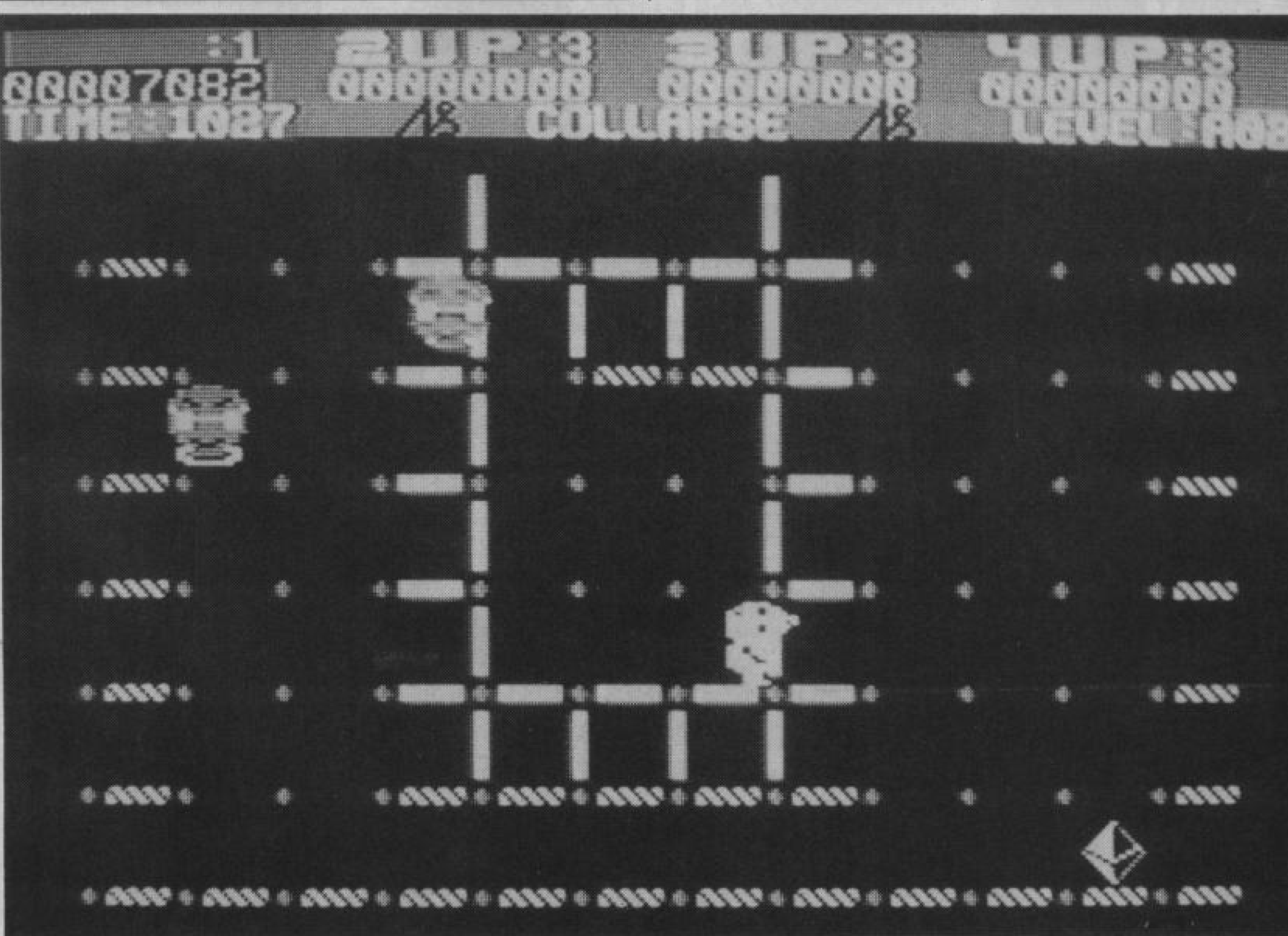
Sound 19%
A few simple spot effects and little else.

Hookability 80%
It doesn't look much but it plays well.

Lastability 84%
96 challenging screens to collapse.

Value For Money 90%
The cheapest arcade puzzle available . . .

Overall 85%
. . . and definitely one of the best.





Any more realistic and you'd need insurance to ride it.

There are two guys in front. One coming up from behind. And another just off your elbow. The screams of the bikes are deafening.

The wind is pulling your face off your head. Your adrenaline is pumping like Hoover Dam.

You kick your bike to the right. He's bumped. He's flying. You push on.

Take your eyes off the road for a millisecond, and you could end up a *part* of the road.

It's all a blur. No time to think. You've just gotta pump it. The next turn's the steep one. Bank, bank! The curve's wide open, but the screeching wheels of the bike in front are kicking gravel right in your...your...

You hear a phone. A phone? Hey, wait a minute. This isn't a bike. It's a chair. It all comes back now. Yes. You're home. The pizza's here. The computer's on. Looks like it's going to be another quiet night after all.





On Super Cycle™ If it were any more realistic, you'd need insurance to ride it.

Commodore 64	Disk	£14.95
	Cassette	£9.95
Spectrum 48K	Cassette	£7.95
Amstrad	Disk	£14.95
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SUPER CYCLE

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Screen shot from Commodore 64/128 version of game.

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